MARVEL COMICS
AUG
#20 $1.99
M • A • R • V • E • L
VISION™
L FAN MAGAZINE
STAR TREK®
PLUS:
SILVER SURFER
CRIMSON DAWN
LARRY LIEBER
MAVERICK
TIMESLIP
BEAST FILES
AND MORE!

Marvel, all Marvel characters and the distinctive likenesses therof: TM and © 1997 Marvel Characters, Inc.
All rights reserved. Marvel Premium QFX TM Fleer/SkyBox International. Produced and distributed by Fleer/Skybox International.

**STAN LEE PRESENTS**
**MARVEL VISION #20**
**AUGUST 1997**

**TIMOTHY TUOHY**
EDITOR SUPREME

**JULIO SOTO**
ASSISTANT SUPREME

**CHRIS CARROLL, JAMES DESIMONE, BRENT FERGUSON, JEANNE GEIER, MICHEL LÊ & MEL SANCHEZ**
DESIGNERS SUPREME

**BARRY DUTTER, LYSA HAWKINS, MATT IDELSON, PAT JANKIEWICZ, JIM KRUEGER, ROB PIOTROWSKI, BENNY POWELL, PETER SANDERSON, BOB SODARO & POLLY WATSON**
WRITERS SUPREME

**VITO INCORVAIA**
ITALIAN SUPREME

**BILL ROSEMANN**
CATALOG EDITOR SUPREME

**REGINA MASSARO**
LICENSING QUEEN SUPREME

**SUSAN RASO**
MANUFACTURING LIAISON SUPREME

**SUZANNE PAQUIN**
PRINTING GODDESS SUPREME

**JOHN STACK**
CHAUFFEUR SUPREME

**BOB HARRAS**
EDITOR IN CHIEF SUPREME

**JIM (SKI) SOKOLOWSKI**
V.P. EDITORIAL PLANNER SUPREME

**SHIRREL RHOADES**
PUBLISHER SUPREME

**DAVID J. SCHREFF**
RULER OF THE CASTLE SUPREME

**SCOTT SASSA**
EMPEROR OF ALL HE SURVEYS SUPREME

*Eleven months ago, I got to write an editorial on a subject that was very near and dear to me: Star Trek. This month I get to write another about that same subject but with a different angle. Then I was hyping the soon-to-be-released STAR TREK/X-MEN crossover which would lead into an all-new line of Trek books at Marvel. I was an outsider looking in.*

*What a difference eleven months make.*

*Now I get to tell you firsthand of all the cool things that are going to be happening in the STAR TREK books because, along with Bobbie Chase, I'm editing Star Trek. You knew that with this assignment my enthusiasm would go through the roof and you hopefully knew that I would invoke editorial prerogative with VISION and do a big Trek feature. Well, here it is.*

*This issue has a really cool look at what you can expect and some real interesting surprises. The people at Paramount have been incredibly helpful and supportive of our efforts with their golden child and I look forward to being a part of the Trek Universe for a long time to come.*

*Not to be outdone by Trek, the Silver Surfer has come on like a tidal wave. I find myself ripping through the monthly bundles to get to the next issue of the Sentinel of the Spaceways. The team of J.M. DeMatteis, Ron Garney, Bob Wiacek and the rest of the crew have done wonders on this book. If you're not reading it, you should be!*

*Lastly, we've got a piece in this issue on Larry Lieber. For those of you who aren't familiar with the name, his brother's name before a legal name change was Stan Lieber. Larry came into the office to drop off the picture that accompanies his interview and I geeked. I was polite and courteous but inside I was dying to have him tell me personally all about the old days and working with Stan on a variety of projects. At least I can read the article again and again.*

*That's all for this month.*

*I know that there haven't been letters pages in DEEP SPACE NINE, VOYAGER and STAR TREK: UNLIMITED, but they're on the way.*

*Write to each title:*
*c/o Marvel Comics*
*387 Park Ave. South*
*New York, NY 10016*

Tim Tuohy

*Now, I'm done.*

## COVER STORY


10 "Space the Final Frontier..." In issue #9 of VISION we presented you with a look at Marvel and Paramount Comics' joint venture, STAR TREK/X-MEN #1. This time we look at the whole galaxy of Trek books. Fasten your seat belts for an out-of-this-world ride.

18 In keeping with our intergalactic theme we present the hotter-than-a-supernova team on the SILVER SURFER. J.M. DeMatteis and Ron Garney let us in on what's in store for the intergalactic Ho-Dad.


## FEATURE ARTICLES


22 Just what is the Crimson Dawn and why is it so important to Psylocke and Angel? This all-new limited series will answer that question and a whole lot more.

40 That legacy-virus-carrying wildcard, Maverick, gets his own ongoing series! Writer Jorge Gonzalez lets us in on some of his plans for this mutant.


## SPECIALS


25 Marvel legend Larry Lieber takes us on a time trip to the early days of Marvel and his amazing work on the Spider-Man newspaper strip.


## DEPARTMENTS


4 Letters to Marvel VISION
16 The Daily Bugle
28 Time Slip: Namor by Cully Hamner
30 Origin of the Species: Spider-Man's Newspaper Strip
34 Marvel's Silliest Moments: Capwolf
36 Greatest Comics Never Seen
38 Beast Files: Apocalypse
44 Marvel Memories
46 Marvel's Unsung Heroes: Chris Eliopoulos
47 Around the Office: Mark Bernardo
48 Marvel Chronicles: 1973 part 2


## COMICS GUIDE


53 Heroes
56 Spider-Man
58 X-Men
62 Media/Star Trek
63 Marvel Licensed Products
64 Ship Shape



MARVEL VISION™ Vol. 1, No. 20 August 1997. (ISSN# 1093-0817) Published by MARVEL COMICS, David J. Schreff, President, Shirrel Rhoades, Executive VP Publishing, Stan Lee, Publisher. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, NY 10016. PERIODICALS POSTAGE PAID AT NEW YORK, NY AND AT ADDITIONAL MAILING OFFICES. Published monthly.


Copyright © 1997 Marvel Characters, Inc. All rights reserved.


Price $1.99 per copy in the U.S. and $2.75 in Canada. Subscription rate for 12 issues: $23.88 U.S.; Canadian subscribers must add $10.00 for postage and GST. GST #R127032852; $30.00 Foreign.


Any statements expressed or implied in MARVEL VISION are solely those of the columnists and do not represent the editorial position of the publisher or MARVEL CHARACTERS, INC. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. MARVEL VISION and all Marvel character names (and the distinctive likenesses thereof) are trademarks of MARVEL CHARACTERS, INC. All non-Marvel artwork is Copyright © and trademark of the respective owners. Star Trek and its related marks are © & ™ 1997 Paramount Pictures, all rights reserved. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.


POSTMASTER: SEND ADDRESS CHANGES TO MARVEL VISION, c/o MARVEL DIRECT MARKETING INC./SUBSCRIPTION DEPT., P.O. BOX 1979, DANBURY, CT 06813-1979. TELEPHONE # (203) 743-5331. Printed in Canada.

# MARVEL VISION insights

TIMM2E,

I just read that Marvel orders will be back in PREVIEWS next month. This brings me to the most obvious question: What is going to happen to Marvel VISION? I like the magazine, but primarily I get it so I know what's coming in the future months, so that I can place an order with my retailer. If this moves to Previews, then I'm afraid I won't be getting Marvel VISION anymore.

jimmymac@citicom.com
(Jim Maciorowski)

**Have no fear, Jimmy. VISION isn't going away, no sir. It's true that Marvel has decided to resume its distribution relationship with Diamond, but that's not going to be affecting VISION. Yes, the order forms are gone from the back of VISION, but the comics guide will still be there as will all the great articles that you read each month.**

Hi, Vision!

My name is Argel and I'm a fan of your excellent magazine. I live in Mexico City and I'm very worried about this: recently, a friend of mine told me that your distributor was closing down operations, and that you were going to go to Diamond. If that's true, what's going to happen to Marvel VISION? I hope that you don't cancel the magazine 'cause it's very interesting and one of the few sources where I can get information on comics here in Mexico City.

Well, that's all for the moment, and I hope to receive your response soon. Thanks,

Sincerely yours,
Argel Zubiaga
zaas0345@tochtli.uam.mx
(zubiaga arenas* arge)

**Wow! A fan all the way from Mexico E-Mailed me. Cool!**

**As I explained to Jimmy in the letter before yours, Argel, VISION isn't being canceled. It will still be the best place on Earth to get all the information that you ever wanted about Marvel.**

**Thank you to all the fans who wrote in concerned about VISION's fate; it was greatly appreciated.**

TIMM2E,

I like the new Marvel VISION format. It reminds me of the "Marvel Age" magazines that I found a few days ago.

Why is the price going to $1.99? Why not $1.95 or $2.00? This is confusing to me. The only problem that I see with the new VISION (#18) is tiny. Where are the prices for the items? When you removed the order forms, the prices were not put anywhere else.

I got the new PREVIEW magazine and it said to look at VISION. But there are no prices in either magazine for Marvel products. Will VISION #19 have the prices in it? If not, there may be some irate readers out there.

Thanks,
Ann Webberley
kjrarick@ix.netcom.com

PS: I have been reading Marvel VISION since issue #4 (I can't find any of the older issues or I would have them as well).

**You only found MARVEL AGE a few days ago? You must be quite a young lady, Ann.**

**Seriously, the comparisons to MARVEL AGE were expected but I was actually surprised that more people compared VISION to WIZARD than to Marvel's old fan mag.**

**As for your two queries. The thing about prices is that public perception is weird when it comes to this subject. When I found out that some of our books were going to be $1.99, I asked our resident pricing expert Ski about that. He told me that Marvel had planned to go the $2.00 route but decided that $1.99 was better. If you can believe it, people are more receptive to prices ending in .99 than an even dollar. Go figure.**

**Since the order forms were produced by Heroes World, they had the absolute final information on what the prices of the comics would be and that section went in at the very last moment. If I had included prices in the comics guide section then I wouldn't be able to get VISION to the printer in time to make shipping. I will try working the prices back into the comics guide section with the next issue if I can get the info early. Your letter wasn't the only complaint that I received, so I took the hint!**

Dear INSIGHTS,

I'd like to start off by voicing my approval over your magazine. I like all its features, but most of all, I like the list of coming comics (Ship Shape), Time Slip, and your feature articles on up and coming comics.

OK, enough with your magazine. Let's talk about other comics that Marvel is putting out: for instance, your wonderful Spider-Man comics. I currently read every Spider-Man title Marvel makes and I just wanted to say they're great comics, even during the Clone Saga, I thought the story was too long, but good nonetheless. And I think Ben Reilly had more potential than to only come into the comic and get killed off a few years later. Well, anyway, it was a good story.

Now on to the THUNDERBOLTS. I read that first issue and can honestly say it was great. And all of them turning out to be former villains at the end was something that I didn't even think of in my wildest dreams.

Ben Yocic
2804 Foster Ave.
Ann Arbor, MI

**Thank you for the complement, Ben. I really enjoyed the Spider-Man stories that featured Ben as the wall crawler, but whether you and I liked it or not, the fans spoke out and they wanted Peter back in the suit. Oh well, I guess we can't win them all.**

**THUNDERBOLTS continues to be one of my monthly must read books. Editor Tom Brevoort tortures me by not telling me what's going to happen next issue, so you and I will just have to keep reading for more startling stories.**

Dear INSIGHTS,

I just picked up Marvel VISION #17, and I think you guys are Marvelous. The cover artwork of the Fantastic Four was awesome! I loved the way it was colored. I was really impressed.

I have several things to tell you about your magazine, which you ought to know. I'd like to see credits of the staff who have worked on the VISION made a little more clear. For starters, I want to know who is the publisher, letter editor, front cover artist, art director, and so on. I was trying to figure out who did what and all I have seen were the jokes under each person's name. I don't usually buy your magazine every month, but when I do pick one up that interests me, I also want to see the credits.

After reading INSIGHTS, I agreed strongly about art contests for fans who want to have their work published in your magazine. I don't see why not. I'd love to submit my artwork for the contest. I think three or four pages of art contests would be cool. Now I just learned the art director was Darren Auck, and I checked for his name in the credits, and it wasn't there. See what I mean. I wanted to know who the art director was.

I hope you are considering an art contest for fans. If you guys have to raise the price of the mag a little bit

more because of the printing expenses, then go ahead. And be sure to let us all know in your next edition because we are counting on it.

William Carlisle
18 Arthur St.
Methuen, MA 01844

**William, if you're reading this issue, then you know that VISION did go up in price to $1.99. It was necessary to keep VISION coming to you month in and month out.**

**The credits are grouped in a specific way every month which doesn't change. The only things that change are the jokes and who contributed in that issue. In Issue #17 the credits for each grouping were as follows: Editor, Editorial Assistant, Designers, Writers, Solicit Writer, Licensing Liaison. The next four names were people associated with manufacturing and printing. Vito Incorvaia was my boss when I worked down in Advertising and Promotions; he tells me every month I stink. The last five names are of course our bigshots: Editor in Chief, V.P. of Editorial Planning, Publisher, Chief Operating Officer and President.**

**Darren Auck is the art director for Marvel Comics and really doesn't contribute to the internal content of VISION. He will, however, be contributing a Time Slip in a future issue.**

**Finally, the cover was penciled by Brett Booth, inked by Tim Townsend and colored by Wildstorm FX. Give them a round of applause.**

Dear INSIGHTS,

VISION rocks! You are doing a brilliant job! This magazine is such a great read. I can take it home and read it cover to cover. We all know that sooner or later everybody will be reading it. My retailer is always sold out after a week.

I've been reading comics since I saw the X-Men animated series. The X-Men are a real interesting bunch. It's great to be able to plug myself into characters like Mondo, Bishop, M, Mr. Sinister, Magneto, Nightcrawler, Caliban, and Penance.

I'm eagerly awaiting the new KA-ZAR series. Mark Waid is one of the greats and Andy Kubert is my all-time favorite artist. I am an aspiring artist and Andy Kubert is probably my biggest influence. Hey Tim, what about that fan art gallery you promised us?

I would also like to recommend the following books. DEADPOOL: this book is one of the best. Neat art and hilarious writing. X-FORCE: this book has really pulled itself together. GENERATION X is the best. It has original ideas, prime characters, great dialogue, and creative art.

Nick Keppler
Address Withheld Upon Request

**"VISION rocks!" I like the sound of that. You hear that, Harras? VISION ROCKS! What? OK. I'll get on with it and stop all this self-adulation.**

**Ahem.**

**I love the books that you mention as well. Although I did lose touch with X-FORCE, I'm quickly being drawn back in. I'd like to also point out in agreement with Nick that not only is DEADPOOL a great read but it is also one of the funniest books I've read since the Giffen / DeMatteis / Maguire JUSTICE LEAGUE. In issue #3 whenever Wade was around Siryn and said "Guh," I lost it.**

Dear INSIGHTS,

I'm tired of Heroes Reborn. Oh, don't get me wrong; it's been an interesting reading experience to follow all these books under the creative direction of Jim Lee and Rob Liefeld. The goal of this project was to get readers interested in THE AVENGERS, CAPTAIN AMERICA, IRON MAN, and the FANTASTIC FOUR. And it did just that.

It was also great to see Nick Fury play a large role in all four books, thus showing that he still has an important place in Marvel's pantheon of heroes. By all accounts, the project has been a success. But I can not, nor will I ever get used to the idea that these stories take place in a pocket universe which has nothing to do with the regular Marvel Universe. Pocket universes belong in WHAT IF...? and that's where they should remain. But I want to return to regular series continuity, which Marvel has been doing since the Stan Lee/Jack Kirby days. All the stories which were written since the 1960's have transformed the Marvel heroes into real human characters and it's high time to go back to that.

There have been some readers who want the Heroes Reborn stories to continue for another year, but I'm not one of those. These characters belong back in their true home in the regular Marvel Universe. So as a certain starship captain used to say, "Make it so."

Robert Moraes
10214 East Stoney Vista Drive
Sun Lakes, AZ 85248

**Thought you'd get out of a VISION letters page without a Heroes Reborn letter? Hah!**

**Part of me agrees with Robert but I don't agree with his pocket universe argument. The Heroes Rebornverse is actually beginning to have an impact on "our" Marvel Universe. Witness Iron Man's recent appearance in the pages of X-MEN #66.**

**I think that no matter what happens with the end of Heroes Reborn, some fans will like it and some won't. Our job, no matter what the overall feeling may be, is to deliver the best story that can possibly be done.**

Dear Insights,

What is it with the "Heroes Reborn" titles? I start collecting all the titles so that I can "relive" the revamped classic stories in this new and exciting universe and the next thing I know, they are being thrown back into the old Marvel Universe. No, no, no!!

There are so many things wrong with this idea. First off, with the heroes gone, this sets the path for the mutant/human war that was talked about in the X-MEN 2099 title. If the heroes return, then the humans will calm down and not have to "protect" themselves against the "mutant menace."

Secondly, if the Avengers are brought back to the original universe, then there will be two Gods of Thunder. Also, didn't Marvel realize the potential for new titles with the heroes gone? Sure you've brought out the THUNDERBOLTS (cool book), HEROES FOR HIRE, KA-ZAR, and revamped ALPHA FLIGHT (Wahoo!!!), but a lot more new and amazing titles could have been produced. With HERCULES and QUICKSILVER, Marvel could have had them reform the Avengers with a title called "The All-New Avengers", or something along the lines of that. And with the cancellation of PUNISHER, he could have been revamped in the "Heroes Reborn" universe. I know I would have bought it. Something could have been done with Moon Knight also. Shang-Chi could get his own title as well.

By the way, when will Marvel bring out a "Timeslip" series? I think it'd be very interesting. And how about a one-shot of the "Xavier Protocols" we saw in "Excalibur"?

Anyway, this letter's way to long. Keep up the good work.

Maarten Bouw
rwbouw@ozemail.com.au

**Sometimes I can't wait for the day when I stop getting Heroes Reborn letters, and other days, just reading them gets me all fired up again. I truly believe that there has not nor will there ever be a concept that has caused such a reaction among fans. The only things about this type of reaction that I find quite positive are the number of you out there who care about the comics you read and that many of you have thrown out the "Bag 'em and Store 'em" attitude.**

**I am in possession of the plot for possibly the first Time Slip comic. That's all I'm saying right now.**

Dear INSIGHTS,

As a 33-year old minister with a Master's degree in Theology, I find it interesting that so many people who know me question me as to why I still read comics. With many trends that have arisen over the past decade, finding an answer I am comfortable with is becoming more difficult.

Multiple covers, variant editions, costly crossovers, never-ending, unresolved stories, and more have contributed to an unstable marketplace where the real victims are the fans. I can still recall a time when comic books told an entertaining story in a single issue. Today's stories are often dark and portray a bleak outlook on the future. The panel count per page is woefully diminished over the past decade. At their current prices, you had better offer the fans as much art as you possible can within the context of an entertaining story or their dollars will certainly be spent elsewhere. I know mine will. Based upon the responses of fans like myself found in various publications, these are very real issues that Marvel must address. There are no substitutions for a well drawn, well told story.

Rev. Robert C. Lane
36 South Columbine Ave.
Lombard, IL 60148

**You know that I have to tempt fate and say "Amen" to that!**

**Rev. Lane has echoed what I feel has been missing from comics for a long while. The whole pin-up page mentality to storytelling was sure to die, and die it has.**

**Keep reading Marvels and you'll begin to see a return to those values in comics that we all should hold dear.**

Dear INSIGHTS,

Several of the letters recently discussed new and canceled titles and I would like to pitch in as well. I noticed several letters saying Spider-Man doesn't need so many titles. This is strange phrasing and shows how real the characters are to the writers; they write as if there is a real Spider-Man, deciding what he needs. But this complaint doesn't ring true to me. First, I don't think there are too many regular Spider-Man titles. I am a fan, Spider-Man is probably my favorite character and I like him having a bunch of titles.

Second, the hidden assumption is that if Spider-Man had one less title then there would be room for another title, one more to the letter writer's liking. Not true: sheer numbers show that Marvel could produce more titles if they wanted to. Anticipated sales, not a limited capacity to produce titles, drives the decision.

One thing I find interesting is the request to bring back characters that once had their own titles. These characters have their following and having an existing fan base is a plus for a new title. But these are also titles that failed. I don't think Ka-Zar, Cage, and Iron Fist should get new titles. I think new characters should be invented and given a shot, with some advance marketing, like that being done with Thunderbolts. It's more risky perhaps, but some new titles could hit it big, while rehashing old characters to me seems to limit the upside. The best I expect are medium sellers.

One letter also complained about limited series. Quickly, how many big limited series have there been in the past few years? I thought of MARVELS and THE INFINITY GAUNTLET. Even going back, there are SECRET WARS, PUNISHER, and WOLVERINE and you've covered all the really significant ones, haven't you? Most never matter at all or quickly fade. Let's face it, most are just not very good. And looking at most of them now, you really wonder why anyone thought they were worth doing in the first place. Yet, limited series serve as important tests of the marketing waters and help establish characters, so it is important to proceed with some of them. You mentioned that the criteria are going to be tightened up, AND THIS IS GOOD. LIMITED SERIES SHOULD BE FEW, BUT IMPORTANT.

Terry M. Hulett
807 Westgate Court
Newport News, VA 23602

**Well, that was an interesting letter. Terry had some interesting points, but I have to disagree with the concept of bringing back secondary characters. If you consider a character secondary when you bring him back, then all you'll get is a second class book. KA-ZAR exceeded all expectations at Marvel and went back for a second printing. In all fairness the "new concept" book THUNDERBOLTS also went to a second printing. What I feel make T-BOLTS unique is that the book basically consists of secondary and even tertiary villains but the idea that Kurt Busiek came up with is absolutely first class.**

**Nothing is really second class; it's all how you handle it. Remember and remember this well. The X-MEN was canceled at one point and was a reprint book before that.**

Dear INSIGHTS,

I read with interest the letter by Adam Savage in VISION #16. I agreed with everything he said about Marvel's black and white reprint phone books, TPB's, and the hardcover MARVEL MASTERWORKS series. However, I was shocked and very disappointed by your answer on MASTERWORKS. To briefly summarize Mr. Savage, he suggested that Marvel should reissue most, if not all, of its twenty-seven volumes of MARVEL MASTERWORKS since they are all out of print and he can only find four of them. Moreover, he suggested Marvel continue coming out with MASTERWORKS volumes, reprinting from the first Marvel Age of Comics. Since Marvel announced last year that it was, in fact, going to do this, I was surprised by your answer.

Basically, you said that given the current tight finances of most Marvel customers, there won't be any more MASTERWORKS, only phone book TPB's. with all due respect, I think Marvel is wrong. First, the main purchaser of MASTERWORKS are older collectors like myself, not the 25 and younger crowd. Secondly, people who buy MASTERWORKS are not necessarily buying the comics. for instance, I only buy hard cover and trade paperback reprints of classics. Second, how can Marvel believe its MASTERWORKS won't sell when every volume has sold out and all are now out of print? Dealers around the country all tell me that MARVEL MASTERWORKS sold extremely well. Third, DC is still coming out with two or three new DC ARCHIVES volumes each year. In fact, DC announced it will publish ALL STAR ARCHIVES Vol. 3 and ACTION COMICS ARCHIVES this year. If DC ARCHIVES sell, then you should know that MARVEL MASTERWORKS will sell better. Because they always have. In fact, DC ARCHIVES sell for $49.95 each, while MASTERWORKS typically sell for $34.95. Marvel can raise its price $10 per volume and still be lower than its competition.

Maybe the reason you don't print these anymore is because the current writers and editors at Marvel all discovered comics in the 1970s and not the 1960s. These books aren't as important to you as they are to the first generation of Marvel comics fans. Please reconsider.There's money in it for Marvel and lots of reading enjoyment for us, the fans.

Richard DeRobertis
1248 Kelewina St.
Kailua, HI 96734

**Sorry that you felt I was slighting the MASTERWORKS, because I wasn't. Nor was I slighting the fans who have stood by the MASTERWORKS. Marvel's main outlet for the MASTERWORKS series was the comic shop. And due to the ever changing nature of the industry, the cost to the retailer for stocking such a high priced item is a pretty big nut. I would love to see the MASTERWORKS continue.**

**Just because I grew up on the comics of the '70s doesn't mean that I don't appreciate the books of the**

'60s. In fact I'm only a few issues away from completing my Lee/Kirby run of FF. Anyone out there who wants to unload a #1 cheap, call me.

**Also it does cost a lot to produce those books as well. Marvel has to take into account the work incurred against anticipated sales. Right now it's risky. And DC has an outlet other than comic shops for their Archive books: bookstores. That is a considerable factor in this whole equation.**

Dear INSIGHTS,

I would like to start off by saying that I am grateful for this magazine. I have been a comic book fan for some twenty years now, mostly for Marvel. I am glad that Marvel has gotten a forum in which to get information about their publications. The other information magazines on the market are OK, but an in-house publication like this one is even better.

I would like to discuss the sudden reintroduction of some of Marvel's best '70s characters back in the mainstream. I love the idea!! The Master of Kung Fu, Devil Dinosaur, and my personal favorite, Howard the Duck--I grew up on characters like this in the '70s and I am overjoyed that they are showing their faces again. Marvel needs characters like these to rejuvenate some of their titles, especially Howard. Howard, at least in the '70s, was a socio-political satire of the day's events. I think that in today's events, we need to be able to laugh at ourselves, as well as take a deeper look at what is going on around us. What better vehicle to do that than comics.

My final thoughts on the Heroes Reborn: The concept of trying to breathe new life into these age-old characters is a great idea. I do enjoy all four titles, but something is missing...the mainstream Marvel Universe. Yes, you have been reintroducing a lot of the old characters, but it is just not the same. Why couldn't this retooling been done within the confines of the Marvel Universe? It sounds almost like a cop out when further scrutinized. The concept is valid in its own right, but in my own opinion, it could have been handled differently.

Well, that's about all I have for now. One favor: bring back the Howard the Duck regular series. Marvel needs Howard, now more than ever.

Jeffrey Marcotte
805 NE 61 Terrace
Gladstone, MI 64118

**Jeff, as I've said before in this issue's column, I grew up on all of these characters that are making a return appearance and am really glad for it.**

**One of my all-time favorites will be showing his muck-encrusted face before 1997 is over. I'm, of course, referring to Man-Thing. I thought he was always the coolest and his book really got me hooked on the art of the great Mike Ploog. If I could have my way, I would get Mike to come back and do another Marvel staple of the '70s: Planet of the Apes. If not that, then Werewolf by Night.**

Dear INSIGHTS,

First off I'd like to say that Marvel VISION is the greatest magazine ever, in the opinion of this diehard Marvelite. I've finally decided to read VISION full time, instead of reading WIZARD. Marvel VISION is not only less expensive, but only contains information on Marvel Comics. WIZARD publishes articles on things I don't care about, like Image and that manga stuff.

Now I have some questions;

1) Why are Marvel cover prices going back up and why have many of the 99 cent books been canceled? Over the Edge and Under a Buck was my favorite.

2) When will Dr. Strange be getting a new series? He's one of my most favorite characters and I'd love to see him back in action on a monthly basis. J. M. DeMatteis and Mark Buckingham did a marvelous job on the last few issues of Doc's third series. I'd love to see them start another.

3) When will Dr. Strange hit the big screen? With all the new interest in the occult, Doc would be a tremendous hit.

4) Why is Alpha Flight being revived and not the Defenders or another group led by Dr. Strange? No offense to John Byrne, but I can't stand Alpha Flight.

5) Could you please print a picture of the reclusive Steve Ditko? He is one of my favorite artists and I have never seen what he looks like.

I would also like to take this opportunity to thank all the Marvel VISION readers who have written in asking for the return of Dr. Strange. I feel good knowing that I am not alone in the championing the return of the Sorcerer Supreme. Listen up, Marvel! We Dr. Strange fans are as mad as heck;we want Doc back, now!!!

Joey Burba
1305 Samuels Loop
Cox's Creek, KY 40013

**Man, the old Doc sure has a legion of fans. I don't know if Strange will be getting his own series but he will be playing a major role in the Heroes Return storyline.**

**Now for your questions.**

**1) Marvel cover prices may be going up but we're still cheaper than our competition. The Marvel line has stabilized its pricing. Rather than having books with prices all over the map, we've pared down the range to what we feel is easily affordable for our fans and still economically viable to publish. I miss some of the 99¢ books as well but they were just not as popular as we would have liked.**

**2) See the reply above #1.**

**3) I don't think Dr. Strange has any big screen plans but if you stay up late enough you might be able to catch the TV movie that was produced in the '70s.**

**4) Alpha Flight is being resurrected because we had a team that was eager to do just that. When you've got a creative team as talented as the Flight does and as hot to do it, then you just have to go with the flow. I enjoyed the Defenders as well. It was my first exposure to J.M. DeMatteis and if he reads this maybe he'll think about it.**

**5) Steve is still quite reclusive and doesn't give interviews, so, sorry.**

Mr. Tuohy,

I have to admit to some concern regarding the upcoming Alpha Flight revival. While I understand Mr. Seagle's done heavy research on the first series, how much work has he done as yet on Alpha Flight's backdrop? The initial plotline I've read publicity blurbs for don't give me much hope for believability re: the kinds of behavior our federal government is really capable of.

And before you try to counter that remark, here's something to consider: I live in the federal government's backyard. My family has a bit of a tradition of civil service going back a generation or two.

One question before I go: Who's editing the revival?

Dwight Williams
(ad696@freenet.carleton.ca)

**I am not going to try to counter your assertions, Dwight. I might just pose another question. Do you really think that you know all of what your government is capable of? I don't know what my government is doing in certain instances, and if it continues to protect me and I feel safe, then I don't want to know. Maybe that's the angle for Alpha Flight. We'll just have to wait and see what Steve Seagle has up his sleeve.**

**Jaye Gardner is the editor of the series so you can direct the Canadian Air Force to his office, Just try not to hit his officemate, Mark Bernardo!**

Dear INSIGHTS,

I am 30 years old and have been reading Marvel Comics for a good 20 years. But now, I'm a Marvel-less comic collector. Let me explain the situation. When I was growing up I collected lots of Marvel's comics. Among my favorites were CONAN,

THOR, DRACULA, MORBIUS, THE MARK OF KAINE, WARLOCK, and any other sci-fi or horror comic Marvel put out. But now Marvel has none of these comics. CONAN is canceled and THOR has been disgraced by Rob Liefeld.

The only Marvel comics I've bought lately are SABRETOOTH & MYSTIQUE, AVENGERS, PETER PARKER: SPIDER-MAN, RUNE, HEARTS OF DARKNESS, and Marvel VISION #16.

But anyway, I still buy stuff that catches my eye. But right now none of the running series are of any interest to me. I know that the majority of fans are into the super hero/mutant books, but not me. It's immortals, monsters, and warriors all the way. Hopefully there are other older readers that feel the same way and will let you guys know about it, too.

Jim Lewis
Address Withheld Upon Request

**I'm glad that VISION caught you eye, Jim. Now I'll be able to tell you the good news I think you'd like to hear. CONAN is coming back. That's right, the Cimmerian will be making his return in two limited series this year. The first is written by Roland Green, the acclaimed Conan novelist and will be illustrated by the fabulous Claudio Castellini of MARVEL VERSUS DC fame. That series will be edited by Joltin' Joe Andreani. The second series will be edited by me and is going to feature an amazing lineup. Chuck Dixon will be doing the writing chores and Klaus Janson will be inking it. Right now I'm really trying to get a certain penciler to hop aboard, so stay tuned to this column for more updates.**

Dear INSIGHTS,

I agree with Mark Cross from issue #16. I am only 14 and don't have a lot of money. I also have purchased a Nintendo 64. There are so many things of interest to me other than comics. I had to cancel my box at the comic store, but I still buy UNCANNY ORIGINS and VISION.

Sometimes I'll see books like X-MEN or AVENGERS and I'll purchase them. I don't want to see the same thing all over again the next issue.

Sometimes VISION sells out so fast I can't even get a copy. Personally, I think your magazine is just above WIZARD. That Jeff Smith Time Slip was the best ever.

Tom Asselin
P. O. Box 659
Canadensis, PA 18325

**Even though you had to cut your buying, we're very glad that you're still with us. Maybe when your allowance gets raised you can come back but until then we'll keep entertaining you with the books that you choose to read.**

Dear INSIGHTS,

Let me deal with the formalities first. This is a fantastic magazine. I confess to not believing at first that it could work. After all, how much is there to know about one company? WIZARD at least covers the entire spectrum of the comic industry. But I am very happy to say, you have pulled it off wonderfully.

Many innovative concepts have made this a premiere magazine and a must read. And your letters column reflects your outstanding work. Everyone, it seems, enjoys one article or another, and that's great. But beyond these surface qualities what I think is the best part of your magazine is that readers once again have a place to address letters that maybe they couldn't send anywhere else and to ask questions in a forum not offered anywhere else. I don't think the importance of this can be overstated. And, in fact, I have one such question now.

I hope some day to be a published author. In the past, I've submitted stories to Marvel without success. I know full well rejection is part of the author's life and I've far from given up. What I have decided to do, for the moment, is change strategies. I recently became a fan of your new line of super hero novels. I'd like to try my hand at submitting one, but I've no idea how to do so. I know the books are somehow co-produced by Byron Preiss Multimedia and Putnam, under their Boulevard imprint. Do either of these accept manuscripts? Are you, the people at Marvel the ultimate arbiters? Do I send you a copy of a manuscript or book proposal? How exactly does Marvel fit into the business of novel publication? I would greatly appreciate some help on this issue as I'm uncertain where else to turn.

Scott Clements
1933 Westcott Rd.
Windsor, Ont. Canada
N8W 4K5

**Thanks for writing in, Scott. I think that the best way to answer your letter is to direct you toward issue #18. There was an article on Marvel's novels in there on page 24.**

Dear INSIGHTS,

I love Marvel Vision, its features, its interviews, and its preview of upcoming comics.

One more feature I would like to see would be summaries of past crossovers. I have begun to collect comics in the past few years and I have no idea what the Infinity War is. Secret Wars, what??? It would be great to summarize the crossover and tell how it affected characters.

Thank you very much for listening and keep up the good work.

Sincerely,
Drew Allen
P.S. Please withhold my e-mail address

**You never know what new feature might pop up in VISION so keep a look out.**

**That's all for this month. Keep those cards and letters coming. I don't need sleep, whatever that is!**

Michael Conte
58A Roosevelt Dr.
Richmond Hill, Ont.
Canada L4C 6V4

J. L. G.
Box 95
Huntsville, AL 35896

Gerald Munos
France

Bernard Frazier
770 St. Nicholas Ave.#7E
New York, NY 10031

Robb Jahnke
10420 S. Shepard Ave.
Oak Creek, WI 53154

Anthony Claudio
Address Withheld Upon Request

Michael C. McClelland
1324 N. Hollywood Way
Burbank, CA 91505

Jon Mundy
101 N. Davis St.
Forest, Ohio 45843

Jeff Alan Polier
Polier national
18710 NW Rock Creek Circle
Suite #9
Portland, OR 97229

Stephen James Schneider
11695-224th Street Apt. #51
Maple Ridge, BC
Canada V2X 6A3

Calvin Teague
HC61 Box 108
Sallisaw, OK 74955

Marco daVinha
Estrada dos Malheiros, 83-2 d c
Coimbra, 3030
Portugal

mait032@droit.univ-nantes.fr

bryan.leed@uucpcove.donet.com

ezal@pl.jaring.my (Mohamad Ezal bin Abdul Razak)

shark1@netvision.net.il (Felix)

wittd@norwich-union.co.uk.

shepdl23@gbvaxa.uwgb.edu

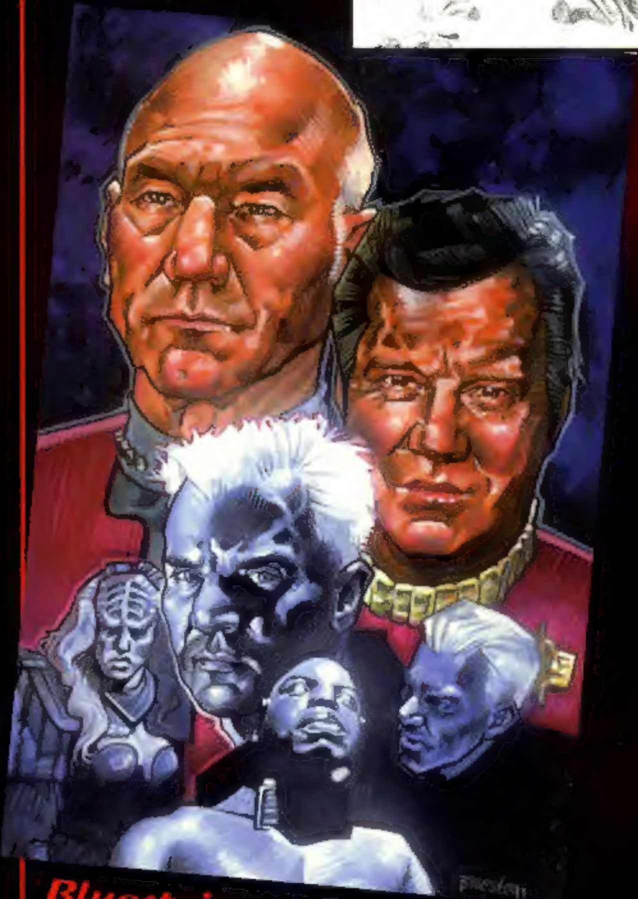
**Thanks for writing in!**

**Write in to: Marvel VISION Insights c/o Marvel Comics**
**387 Park Avenue South**
**New York NY 10016.**
**Or E-Mail to: TIMM2E@ aol.com**
**Addresses will be withheld at the writer's request.**

Dave Perkins

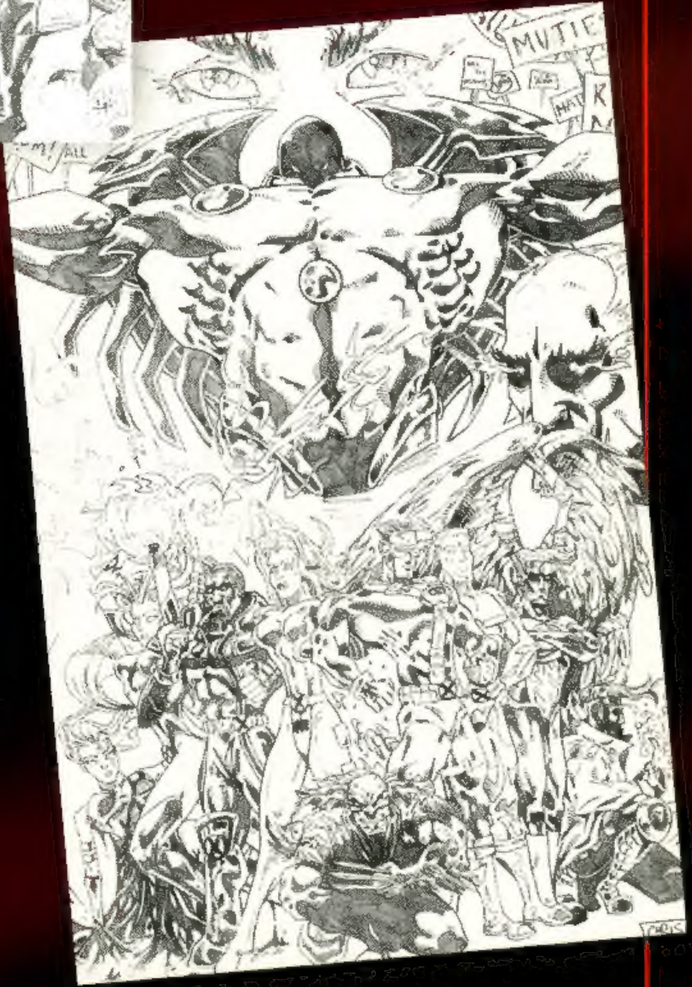
Chris Ross

Sara McKinley



Bluestein

# VISION FAN ART



# Yo Scotty! Beam This Up!

## Where No Trek Article Has Gone Before

By Robert J. Sodaro

Its most famous mission was for five years. On that legendary voyage the Starship U.S.S. Enterprise and her intrepid crew were charged with the simple edict, "To boldly go where no man has gone before." Well, both the Enterprise and the TV universe it spawned have survived 30+ years, moving from TV to movies, to books, to video and computer games, and even to comic books. So powerful is Gene Roddenberry's concept, it has endured past its original TV show, crew, ship, concept, and even Roddenberry himself.

After nearly a decade and a half, Star Trek has returned to Marvel—under the company's Paramount imprint—and it has proven to be even more popular than ever before. Still, under the tutelage of editors Bobbie Chase and Marvel VISION'S own Tim Tuohy, merely presenting monthly adventures of the various crews that populate the three (four) major space-faring vehicles (the two crews of the Enterprise—both classic and the Next Generation—Deep Space Nine and Voyager) wasn't enough. Hence the franchise was expanded to include STAR FLEET ACADEMY and EARLY VOYAGES.

### Forward, Into the Past

While STAR FLEET ACADEMY picks up existing continuity by presenting the exploits of a group of young cadets, EARLY VOYAGES reaches back and looks in on what the Enterprise was like under the helm of Captain Christopher Pike. (Fans of the classic series remember Pike from the original pilot The Menagerie, which was presented within the original series as the two-part episode The Cage.)

According to Tuohy, EARLY VOYAGES was created as a way to tap into all that Federation history. "Other than the books I'm working on, that's my favorite book," Tuohy admitted. "I think the stories are real interesting." He pointed out that the art is a lot looser on the book. "The estate of Jeffrey Hunter (who played Pike) was very gracious; they said as long as you make him resemble Jeff we're fine. That energized the artist to do the book."

Written by a pair of Brits—Ian Edginton and Dan Abnettt—it has proven to be both easier to write—as there is almost no established continuity on the crew—and more difficult. "We're dealing with an area of the Star Trek universe that hasn't been thoroughly explored here," Edginton stated "we are getting a chance to actually develop its own continuity." However, the other side of that balancing act requires paying careful attention to things that have yet to take place. "EARLY VOYAGES

is just as difficult (to write), because of all the things you can't do yet, or haven't happened yet, or things they won't know yet, or people they can't have met, or precedents they haven't yet encountered."

Considering that, according to editor Bobbie Chase, there are still loads of things that can be done in this series. "EARLY VOYAGES is going to hit some new races and places and battles, We introduced a new race with one of the cast members, Lirin, our communications officer, and we're going to be showing his homeworld and developing him as a character." For his part, Tuohy has his own reasons for enjoying the series. "I always wanted to know why Chris was all upset in that first episode of The Cage," and "...then we found out in one of the issues about where that Warlord came from and that whole battle scene, and that one of his close crew members died..."

Thus, it is very important to both Tuohy and Chase to make certain that EARLY VOYAGES remains exciting for the readers too. "A new crew will be cool, as long as we keep giving them the classic stuff that they like," Tuohy said. According to both Edginton and Abnett, that is precisely what they intend to do. "A lot of our stories in our first year reveled in the fact that here we were over 100 years before Picard. Seeing stuff for the first time. Then after a while we thought, 'Now wait a minute, we actually have to put some stuff in here that's fresh to this era, without doing a story that's done just to show how cool it is to see what the Vulcans were like 110 years before, and that sort of stuff.'"

With this in mind, the pair have decided to craft a tale that not only explores how "The Cage" episode appeared to another crew member, but to include—in conjunction with the other Trek writers—cast elements of that story in Trek's present continuity, thus planting the seeds of the comics' first major crossover event. The Telepathy Wars begins in STAR FLEET ACADEMY when the young Federation officers receive a mysterious hail from the planet on which the crippled Pike still lives.

In spite of the fact that this planet has been quarantined since Pike's turn at the helm of the Enterprise (the sole exception to this quarantine was when he was allowed to return), the new recruits head off to discover who, or what, is hailing them. What they discover is a galaxy-wide threat that eventually involves everyone in the Trek Cosmos.

### Enter the Enterprise-E

According to Tuohy (and the writers), one of the biggest gripes among the fans of the Trek Comics has been the enormous time lag between the action on the various Trek series and the action in the various comics. According to tradition, there is at least a year gap between the twin continuities. Well, no more; in a new agreement with Paramount, Marvel is now allowed to be as current as the latest series. The only restrictions placed upon the writers of the comics are 1) handling any plot threads that the writers of the TV series are planning on dealing with on the shows; 2) having any major character developments occur in the lives of the major cast members that could be handled on the show; and 3) giving any of the major cast members any "new" family.

Thus, with the upcoming Telepathy Wars, we will finally get the opportunity to see not only the crew in their "First Contact" uniforms, but to see the Enterprise-E as well. "When I (first) approached DS9 and UNLIMITED," Tuohy said, "I knew at some point that I wanted the two of them to cross over. UNLIMITED wasn't working with the Enterprise-D. So I said to Chip (Carter), our liaison at Paramount, 'We have to bring in the Enterprise-E.' The first thing I did was change the DS9 uniforms. Starting with issue #8 (of DS9), they appear in their current uniforms. Then in issues #12 and #13—which is part of the Telepathy War crossover—the Enterprise-E shows up. So DS9 #12 will be the first time we see the Enterprise-E in the comic book other than the 'First Contact' adaptation."

As stated, the Telepathy War crossover involves all of the comics; in STAR TREK UNLIMITED #7 the Enterprise-E actually leads a fleet of Klingon and Federation ships through the Bajoran wormhole into the Gamma Quadrant in an attempt to kick the Dominion's butt. "A while ago that idea wouldn't even have been done. They would have just taken the Enterprise and said 'don't do that.'" Tuohy said.

### The Rest of Trek

Future stories planned for the various series include an unlimited story entitled Trekkers that—according to Edginton—is basically Thelma and Louise with Sulu and Checkov in a shuttlecraft. "It's just the two of them 'on the road' having fun," Edginton said. "It's a very, very different story, from a Star Trek point of view. They've been off on shore leave, and they have to deliver a shuttlecraft back to the Enterprise because in recent months the Enterprise has blown up all its shuttle crafts." Edginton went on to describe a buddy/road flick adventure with the two of them delivering the shuttlecraft to the Enterprise at the end of their holiday.

While talking about EARLY VOYAGES, Chase commented, "We do get a certain amount of mail from fans who want us to do the later series (the original cast as they appeared in the movies), but I don't want to see the old guys drawn, because—they're old. I want to put more youth in the book. and EARLY VOYAGES and STARFLEET ACADEMY are ways to really make it fresh and new. We (still) have to get the characters dead-on so yeah, besides having to make sure we have the Vulcan correct, in terms of her Vulcan identity,andthe Andorian correct, we really do have it easy."

Chase went on to outline some of the upcoming story ideas she's received from Edginton, Abnett, and (Chris) Cooper; "Ian and Dan have put ideas out all the way to issue #14, so they are well on their way to developing some solid storylines. Chris has got a storyline with our Vulcan character T'Priell, and the secret Romulan inside her and a whole Tal Shiar storyline that he's developing."

As can be expected, all of the series have been sprinkled with references from the original series, including Charlie X, "The Cage," the Talosians, the Gorn, "The City on the Edge of Forever," and other things. However, for the most part, the writers and editors are not trying to do a lot of retreading. "Sure, you can't avoid it in your footnotes," Chase indicated, "things that have gone on in the past, but I don't want to do that too much; it tends to bog down the stories when you are trying to move forward."

Mike Martin (who along with Andy Mangels writes DS9) spoke about how important maintaining continuity with the TV shows and movies is to the comics. "Just maintaining knowledge of it, the whole life of the franchise (is important)." He then talked about the story that got him and Mangels noticed by Tuohy and Paramount. "It's called 'Nobody's Knows The Tribbles I've Seen.' It's sort of a sequel to a sequel, the 'Trials and Tribbleations' episode of DS9, which of course is a sequel to 'Trouble with Tribbles.'"

Martin pointed out that the DS9 episode left some intriguing threads hanging about the animosity that exists between Klingons and Tribbles. "I couldn't resist. They touched on the roots of the hostility between the Klingons and the Tribbles, but they didn't explore it. They came very close, but not quite explaining why the Klingons had the shellfish on their foreheads, as of the Star Trek: The Next Generation timeline, but in the original series they were presented as un-bumpy." Martin's and Mangels' story attempts to offer possible explanations. "Most of our principal characters are sitting around in Quark's bar, ruminating about possible reasons Klingons and Tribbles don't get along. Each character tells a story, and during the framing sequences empty bottles get carted away and a new round of drinks get deposited. All the while the stories get more and more outrageous. "I won't say anything more about the particulars, but we do present a plausible explanation for their dermatology."

"I mainly want to do very character-oriented stories," Martin indicated. "I want to do some flashbacks stories on Terak Nor. There's one that is very tentative and actually subject to approval by Tim (Tuohy) and Chip (Carter), but one thing Andy and I are discussing is a story where we see Quark on Terok Nor eight years or so ago. Everybody comes to Quark's. With Quark as Rick Blaine, essentially, helping some Bajoran freedom fighters get weapons so they can maintain their opposition to the Cardassian occupation. All the while he maintains that he's disinterested and just a businessman, with this 'I stick out my lobes for no one' attitude. I doubt they'll let me get away with saying 'Odo, I think this could be the start of a beautiful friendship.'"

**Trek X-Overs**

According to Voyager writer Laurie Sutton, the X-Men/Star Trek crossover was the dividing line between serious Trekkers and casual fans ("I am such a Trek-head that I have no life. I have watched that program—and this may date me—since it first came out, and I was a teenager. I have almost every reference you can get."). Chase commented that Marvel didn't receive an overwhelming amount of mail on it, because one-shots tend to not generate much mail (people know the letters aren't going to go anywhere). She did indicate that the mail we did get was very positive. There was some stuff on the Internet (ranging from "Oh what do you guys think you're doing?" to "Isn't that ridiculous?" But there was also a good deal of positive feedback as well.)

"We're actually doing Star Trek/X-Men 2 (due out in '98)," Tuohy said. "It's going to be written by Dan Abnett and Ian Edginton, penciled by Cary Nord, and inked by Scott Koblish. I sent the basic story I came up with to Dan and Ian and they really got very excited about it, so they are going to flesh it out, script it, and make it work. It's going to be with the Next Generation cast, and Wolverine, Storm, Colossus, Nightcrawler, Kitty Pryde, Angel, and Banshee. It's going to involve Kang as the villain and they are going to travel back and forth in time. The teams are going to merge. Half the team is going to the infamous Trek Battle of Wolf 359 and the other half will go to the X-Men's "Days of Future Past" future. They have to stop some calamity, save the universe and all that sort of stuff."

**New Directions**

In addition to the existing Trek comics, Tuohy is attempting to launch a new monthly "because I don't have enough work to do, and VOYAGER and DS9 are going to change formats. They will become staggered. It is sort of like the Venom format. You're gonna get three to four-issue story arcs, and then they'll start over; and they are going to be alternating.

Part of the reason for doing this is to help the artists out by giving them more time to do the work. "It's difficult to do a monthly title where actors' likenesses are very important. When you're drawing comics and you draw, say Wolverine, Wolverine has this look, and as long as you get it right, no one will really complain. But when you're dealing with actors (and its not really the actors' fault, it's really nobody's fault), and you see these characters week after week, then the readers know exactly what they should look like."

The new title is going to feature a ship that was seen in "First Contact" for all of maybe two seconds. "I'm working on developing the crew, and of course when I'm done developing that I'll send it off to a whole bunch of writers, and they'll tweak and change and do whatever they want, and then I'll get them all back and go over it with Paramount. Whichever treatment we like the best will probably be what we'll use." Tuohy admitted that part of his motivation for creating the new book was selfish ("I won't have to do likenesses; and I get to create a whole new cast.").

**Trekkers Unite and Find Work**

In talking with the various creative crews that work on all of Marvel's Trek books, you discover that they all have one thing in common: a deep-seated love for the various incarnations of Roddenberry's cosmic child. "It's a lucky accident most of the time," Tuohy indicated of the commonality. "There's a lot of writers out there who are really good, but they are not Star Trek writers."

According to nearly everyone who contributes to the series, there is a certain atmosphere to writing Star Trek. One of the biggest things about working on Trek is you have to write and draw these characters in character. "They all have very specific ways of doing things," Tuohy said, "and if the writer comes in knowing this, my job is that much easier. Sometimes it's luck." They all agree that the hardest part belongs to the artist. "You gotta get artists that can do likenesses, who can draw the ships. If the ship isn't drawn right the fans are like 'come on,' you've got to know what the Jeffries tube looks like, you've got to know how many pips are on a collar," Tuohy said.

Edginton summed up everyone's feelings when he said, "It's a great thing to work on, we are really, really enjoying it. It's nice to be contributing to something that I've loved for so long. I'm sure that everybody who ever gets to work on Star Trek feels the same thing. (Star Trek has) become a part of everybody's background and people love it so much. To actually be able to contribute and add something is very nice indeed."

**Into the Great Beyond**

In talking about Trekkers themselves, Tuohy said, "They are the most demanding fans I have ever encountered in my life, but it is a 'good demanding.' It keeps you on your toes. They are as aware of Star Trek as I am and sometimes—because I work on it every day and get too close to it- I miss the big picture. Every once in a while they slap me down and say, 'wait, you can't do this, you can't do that.' It's a big help. I would much rather have fans that are into the book, and who are helpful, than have blind fans who pick it up, read it, and put it down. In anything that's the better fan."

In an effort to repay the fans, it is everyone's wish to turn out the best books possible. "What can I do now to keep them on their toes?" Tuohy asked; then with a half smile, he said, "I think UNLIMITED #6 is going to keep them on their toes."

1st Marvel "Stand Alone" Expansion!

- PERFECT JUMPING ON POINT FOR NEW PLAYERS
- UPDATED RULE BOOKS
- GUARANTEED PLAYABLE STARTER DECKS
- NEW TYPE OF CARD

Daily Bugle
The Picture Newspaper

4

MONUMENTAL MARVEL

OVERPOWER™ CARD GAME

"It's not the size of your deck that matters..."
Aw heck, maybe it is!

MONUMENTAL MARVEL OVERPOWER

- STARTER DECKS
- BOOSTER PACKS

COMING IN MAY, 1997

Don't Miss Out, AGAIN!

Fleer SkyBox International

Marvel, all Marvel characters and the distinctive likenesses thereof TM and © 1997 Marvel Characters, Inc. All Rights Reserved.
OverPower: TM 1997 Fleer/SkyBox International™.
Visit the Marvel Website @ http://www.marvelonline.com
Or, on America Online @ keyword "Marvel"

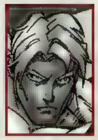
MARVEL ONLINE

ADVERTISEMENT

**Weather**
Variable cloudiness and much warmer. Highs near 70. Tonight mostly cloudy, with a chance of light rain, low 60's.

# DAILY BUGLE®

**IN THIS ISSUE**
Ruffled Feathers: Archangel talks about the *wings* of change.



June 10, 1997 | New York's Finest Daily Newspaper | Fifty Cents

# SPIDER-MAN AND ELECTRO BATTLE OVER NEW YORK

**Tito Pantes—UPI**

Chaos broke out over the streets of New York City yesterday when Spider-Man went into battle with one of his many longtime nemeses, Electro. With the aid of the mysterious, messianic X-Man, Spider-Man and Electro battled until the sky exploded into a cascading ripple of energy, both from Electro and X-Man himself. No onlookers were hurt and property damage was far less than is usually associated with super-powered battles.

Exhibiting more raw electrical power than he ever has before, Maxwell Dillon, the man known better to the world as Electro, ran amuck after rumored reports that he had gained even more control of and access to other cities' voltage than ever before. Dillon was involved in an electrical accident years ago that transformed his body into a living, conducting dynamo. Electro himself boasted several times during the battle that he had reached a new pinnacle of power, and compared himself on at least one occasion to the recently vanished mutant villain, Magneto.

Spider-Man was aided by the mysterious mutant known as X-Man. Having become something of a cult figure to the dwellers of Greenwich Village, X-Man has increasingly been seen in a far different light than most of the world's mutant population. He has also had prior dealings with Spider-Man, which made his presence at yesterday's battle less than surprising. What was a revelation to most onlookers, many of whom are part of his cult of followers, was the raw power he himself displayed while in battle. Witnesses say the sky was filled with the hot yellow plumes of his energy trail and discharges.

The battle reached a fevered pitch over the Hudson River, wherein ensued an astonishing display of pyrotechnics, the likes of which have not been seen since the heroes' defeat of Onslaught several weeks ago.

—Continued in AMAZING" SPIDER-MAN #425

Staff Photo By Chuck Giambalvo

**J. Jonah Jameson**

# IT'S ABOUT THE TRUTH

I was recently reminded about the responsibility of the journalist: his responsibility to the public, to the truth, and to himself. Truth has always been a subjective concept, particularly when interpreted by those in a position of power: politicians, generals, super-powered individuals. And journalists. Power over the truth means the power to use the truth or manipulate it in order to create a new "truth."

Yesterday, I was approached by a man of power. This individual wields great influence over many countries. Influence enough to subjugate or warp the truth. He believes that his influential abilities are indicative of his right to control truth. He thinks that his ends are so noble and pure that the truth is nothing more than an abstract concept. He couldn't be more wrong.

To change the truth is to render it a lie, and to control the truth is to do the same. This man, who goes by the name of Bastion, is indeed a powerful man. He is also a man with a cause. He believes that the mutant population is a menace to society, a growing race of superhumans who possess the power over liberty, justice, and of course, truth. In his quest to control this alleged threat, he has launched a campaign to destroy the most visible members of the mutant population, the X-Men. Bastion came across a computer database belonging to the X-Men. He saw the Daily Bugle as the voice for his cause. He thought that publishing his information in this paper would bring the truth to the people. Once again, he was mistaken.

The Daily Bugle, like all other reputable papers, is an instrument of truth, providing the facts to the public, so that it may, in the proudest tradition of the democratic freedoms, determine what is right and what is wrong. The truth is neither: it is simply information to be judged. Bastion made the mistake of believing that by shaping the truth, he could somehow determine for the American people what it is they should feel.

In what is an ongoing investigation by the Bugle, I have discovered that there is little known about this man named Bastion. According to the myriad web of databases across the world which catalogue our birth dates, blood types, social security numbers, and favorite colors, this man does not exist. How then, you might ask, can a person who obfuscates the truth about himself be a paragon of truth, a bastion of virtue? Quite simply, he cannot. Bastion is no different from the thousands of dictators who have risen to power before him, and the thousands more who will undoubtedly follow. A man who believes that the end justifies the means, and that the truth is nothing more than a tool for his mission. For the final time, he is wrong.

The truth is not a thing. It is the only thing. Particularly to men of power and persuasion. By not airing his views, by not serving his agenda, the Bugle once more proves itself to be an instrument for serving the truth. And as long as I am publisher of this paper, it will continue to be.

# DAREDEVIL INVOLVED IN PRISON RIOT

**Tim Fromagio—AP**

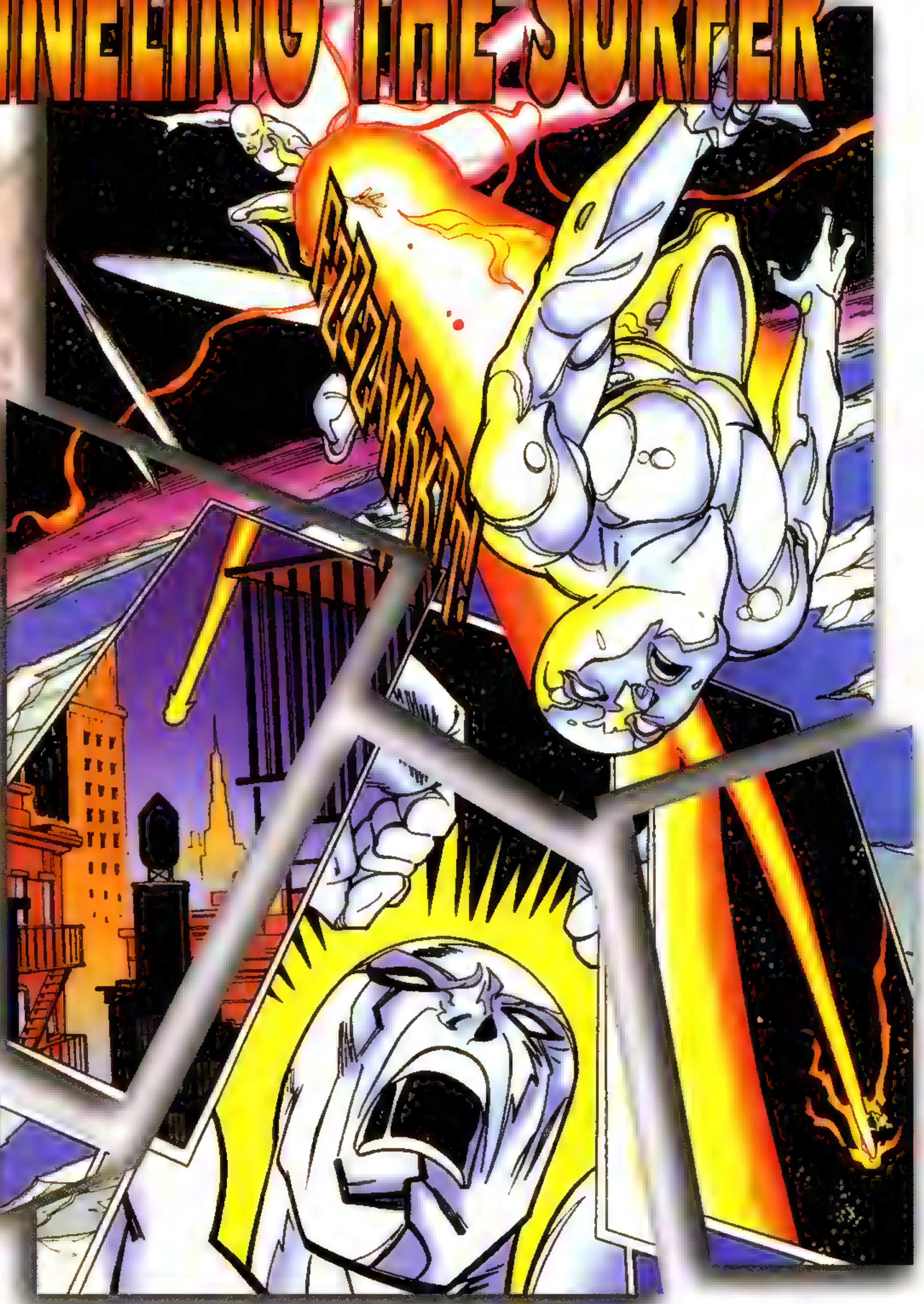
Confusion filtered through the cells and yards of Ryker's Island Prison after an apparent riot broke out, which no one would confirm took place. In one of the most bizarre incidents in recent memory, dozens of prisoners and armed guards found themselves in the aftermath of what could only be described as a full-scale uprising, complete with structural damage to the facility and many torn shirts. In a strange twist, not one person on the island had any recollection as to what had happened.

While no one could recall the alleged incident, several witnesses believe that the mysterious vigilante super hero Daredevil may have been involved in the melee. Weaving together the comments of several prisoners and guards, District Attorney Blake Tower afterwards made the supposition that Daredevil may have come into conflict with his old foe, the Gladiator. Upon questioning, Tower insisted that this was only a theory and maintained that position during a formal press conference at City Hall.

A disturbing rumor has since emerged from the scene. Sources say an unnamed prisoner who should have been incarcerated at the Vault was being illegally kept at the Ryker's Island prison. Neither state officials nor the warden would comment on the matter, and police guards refused to acknowledge that they would knowingly keep such a dangerous man in such close proximity to New York City.

—Continued in DAREDEVIL #366

# CHANNELING THE SURFER



*"The trick is to find stories that are interesting enough or exciting enough that nobody really notices that nobody's dropping buildings on each other's head! Those are usually the best stories."*

**BY POLLY WATSON**

If you haven't caught the buzz that's out on the SILVER SURFER by now, you must've been ducking pretty low! Long known for his stainless good looks, spotless conscience and stupendous cosmic powers, the Silver Surfer has glided back into the limelight riding his boogie board atop a wave that's been created by two of the finest talents in the business: writer J.M. DeMatteis and penciler Ron Garney. Thanks to the tremendous efforts of these two long-time fans, Zenn-La's favorite son has returned from his intergalactic wanderings and now walks the Earth! Yep, the big blue marble has proved to be the perfect setting for an unbeatable storyline and some truly out-of-this-world art — as well as some world-shattering events in the already-tortured life of our hero!

"I think the Surfer kind of got lost in the cosmic soup when he was out in space, where he'd run into some other cosmic entity every five seconds," says J.M. " On Earth, he's unique, and on Earth, his interactions with humanity reflect his own humanity and reflect the whole spiritual aspect of his character. "

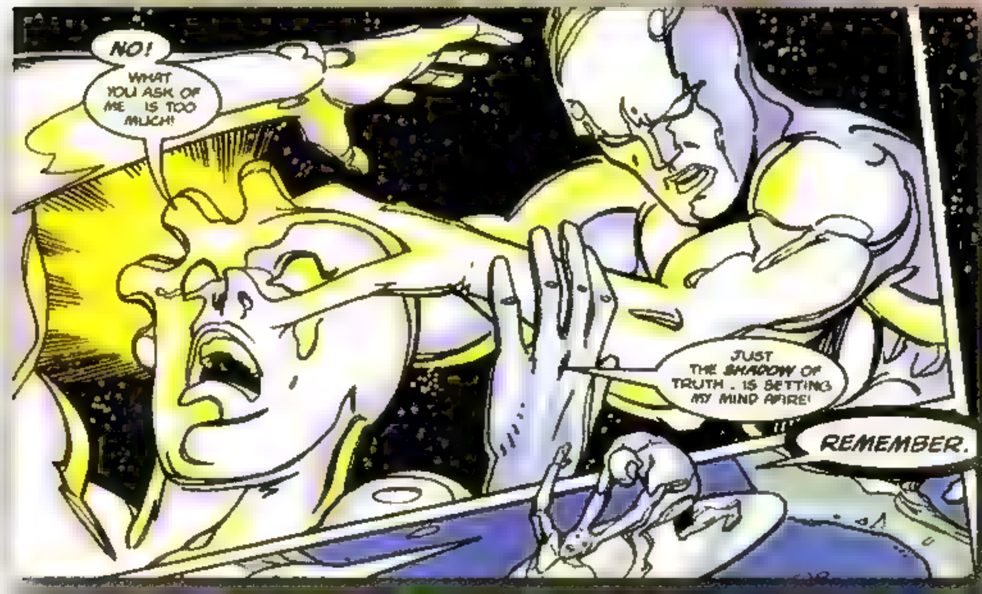
Ron agrees. " I have to admit that when I took on this book, I was really looking forward to drawing a lot of alien planets —you know, wild floating land masses, stuff like that. I did get to do a little bit of that with the time-travel storyline, but I'd been looking at a lot of Roger Dean art — particularly his *Yes* album covers — and I thought that this book would be my chance to do some sci-fi, retro fantasy stuff, with all those alien landscapes. But Bob Harras's point, which was a good one, was that the Surfer had been in outer space so long that bringing him back to Earth would be really interesting because of the contrast between him and the human characters. And I agree with that. So I focused on giving (the Surfer) an alien presence."

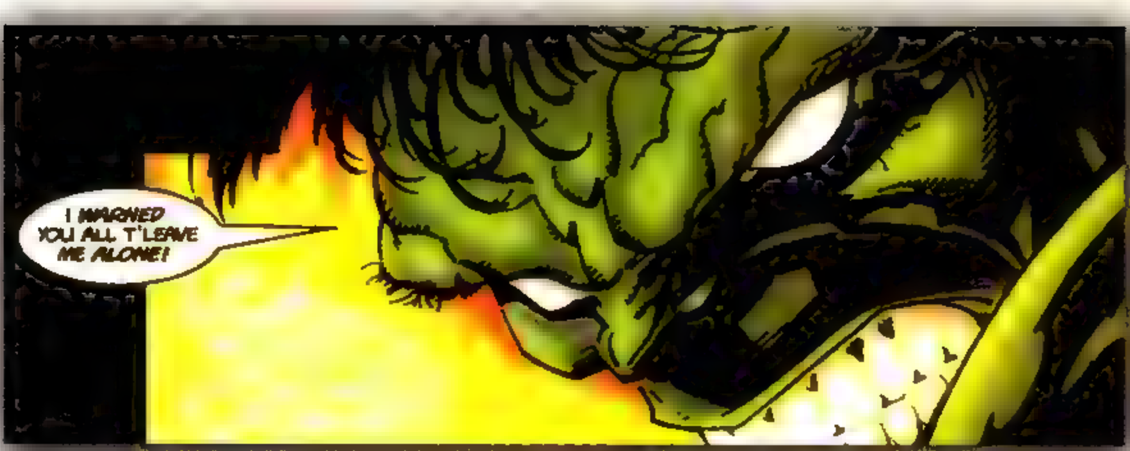
"I think that Ron is doing the best work he's ever done," says J.M. "I think this even blows the Captain America stuff away." Wow! High praise indeed! What exactly is Ron doing to earn such kudos? Listen up, Future Comic Book Artists of America! " Well, anatomically, obviously, I'm approaching the Surfer differently than I approached Captain America. Cap has a really bulky, muscular, athletic kind of feel which I try to combine without making him look too bulky and imposing. The Surfer, I approached from a "less" [is more] point of view. I wanted to achieve a restrained sort of grace to his form, and I also wanted to make him feel like he was one with his surfboard — like it wasn't just a surfboard, but something that was part of his overall physical being."

Ron also spent a lot of time studying other artists' renditions of the stainless one. "I like them all. They all have their own distinct look and feel. Moebius was my favorite. What I liked is what both Kirby and Moebius had — they both had a very alien, eerie feel to the character. Whereas John Buscema's Surfer was very human and athletic and graceful. But I tend to lean toward the Kirby and Moebius Surfers because of that otherworldly presence that they have."

J.M. also resonated with the Surfer's "otherness." "The way I approach this character is that this is the guy with the purest soul in the Marvel Universe. The stories always had a philosophical/spiritual theme to them, and that's what I always responded to. I think that one of the reasons that (theme) wound up as a dead end when Stan was doing it was that every month it was, "Oh, I don't want to fight, I believe in love and compassion," — and then every month he got into a fight. But then, over the years, it went too far in the other direction, and it

**"On Earth, he's unique, and on Earth, his interactions with humanity reflect his own humanity and reflect the whole spiritual aspect of his character."**






> *"Talk about a dysfunctional relationship! This guy killed her father, married her mother, used and abused her in innumerable ways – and she* still *hangs out with him! What's going on here?"*

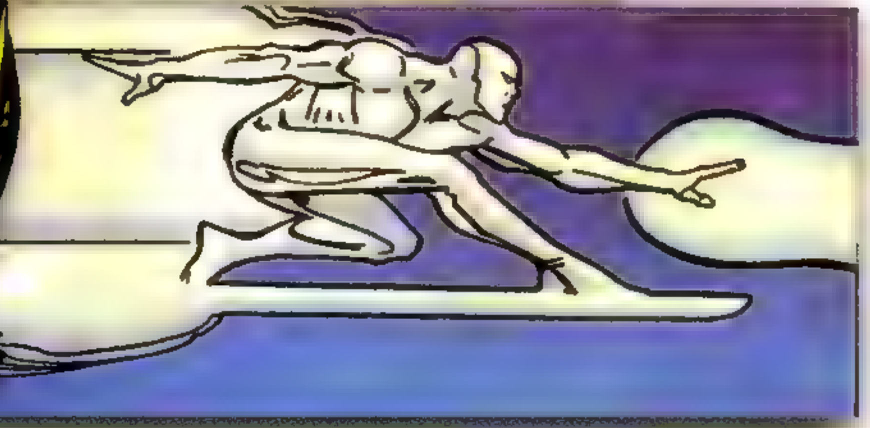
got to the point where the Surfer was just another cosmic character. I didn't get a sense of the character's soul and his purity and all that. The trick is to find stories that are interesting enough or exciting enough that nobody really notices that nobody's dropping buildings on each other's head! Those are usually the best stories."

Initially, the team didn't have a whole lot of time to get their best stories or their most awe-inspiring art together. But you'd never know it to look at their first issue together. "When I took over the book, it was a scheduling mess," acknowledges J.M. "My first goal was to get it written, and we have yet to catch up —but I have to say, being forced to produce stuff at a very quick pace, flying by the seat of your pants and being really spontaneous with the plotting —the stories end up even fresher! I've been really happy with the way it's been turning out."

Hey, whatever it takes! From all appearances, J.M.'s frantic plotting pace has only affected the stories for the better! For starters, he'll slowly be bringing back the Surfer's memories and emotions which were erased during the battle with Onslaught. "J.M. explored the more inquisitive, emotionless side of him —his Spock-like qualities," explains Ron. "Now, we're moving back towards his earlier emotional side." He'll also be spending some quality time in space (with a terrifying outcome which we cannot yet reveal!), but for a little while anyway, he'll just be trying to get back into the swing of things on the planet that's always been a sort of second home to him, and dealing with faces and places he hasn't seen in a long time.

"Right now the relationship between the Surfer and Alicia Masters is one of the most interesting and important things in the book," confirms J.M. But wait a minute — didn't Norrin Radd ditch the blind sculptress like a broken surfboard? "He didn't *really* ditch her," explains J.M. consolingly. "He's planning to come back. He will discover, once his feelings reemerge, that he has feelings for her — and she's discovering likewise. From the moment they met in that initial FANTASTIC FOUR story, there was a connection between these two souls, and you can't ignore that. It should play nicely once the FF come back, because I want to really reestablish a relationship between these two that I think would be very threatening to Ben Grimm once he returns. That should open up the door for some nice SILVER SURFER/ FANTASTIC FOUR crossovers!

"The other thing I've really been enjoying is the Puppet Master stuff. Here was a character that I never gave two thoughts to in all the years I've been reading comics — and this is the fun of writing it — suddenly he walked back on the scene and I thought, 'Oh, what a great character!' His whole relationship with Alicia has never really been explored. Talk about a dysfunctional relationship! This guy killed her father, married her mother, used and abused



her in innumerable ways — and she *still* hangs out with him! What's going on here?"

Readers who've been following the time-travel storyline have already caught a glimpse of the diabolical Puppet Master — and it seems pretty apparent that he's a man on the verge of breaking. "One of the things that happens when they go back in time is that Alicia encounters her father and Phillip Masters when they're young men. We're gonna use that as a springboard to really deal with the relationship between Alicia and the Puppet Master and uncork all this stuff that she's been sitting on for years. Because as best I can tell — and I'm still researching this part — I think she *knows* everything that he did!"

Another character that many fans (including other writers and artists) ask about is Galactus. The first SILVER SURFER stories which chronicled the Surfer's sacrifice and torment as the herald of Galactus are widely viewed as some of the best Surfer stories ever. Why not return the Surfer to his world-eating master? "The person he's evolved into could never be Galactus' herald and live with himself," states J.M. "However, there is a Silver Surfer/Galactus story I want to do. Because what I never really got was: you're Galactus. It's a cool idea to have a herald —but do you really need one? What I want to show is that the relationship between these guys is a lot deeper than we'd assumed it to be."

So, Norrin Radd is back on Earth, but it looks like he's accompanied by a pretty stellar cast of characters! If you aren't reading this book already, be sure to peek into the pages of SILVER SURFER if you want to see the romance rebudding between Alicia and Norrin, or catch the tension crackling between Norrin and the Puppet Master as the Surfer regains his memories and his feelings. "It's all about chemistry," declares J.M., speaking of his feelings about working on the book. "Sometimes you go on a few dates with someone you think is attractive, and after a few dates it's like, 'This is not working!' But the Surfer —I'd be happy to 'date' him for a long time!"

***"Right now the relationship between the Surfer and Alicia Masters is one of the most interesting and important things in the book."***

# RED DAWN

## The Archangel and Psylocke Story

All is fair in love and war but nothing's ever easy. Who would have thought that busting your hump to save the one person you love would only put more tension on your relationship? Typical.

It all began in the now classic UNCANNY X-MEN #328 when the X-Man, Psylocke, was mortally wounded by Sabretooth during his escape from the mansion. Wolverine and Warren Worthington (the high-flying Archangel) teamed up with Gomurr the Ancient and Dr. Strange to venture into the Crimson Dawn, a mystical land of magic and intrigue, to search for an elixir which would bring Betsy Braddock back from death's doorstep (UNCANNY #'s 329-330). As luck would have it, they were successful and Psylocke was saved. Unfortunately, things were never the same again. Possessed of strange abilities the likes of which she had never before displayed, the once personable Psylocke became withdrawn, cold, and distant. The changes Betsy experienced began to take a toll on her relationship with Warren as well as the rest of the X-Men.

The plot thickened in the pages of EXCALIBUR (#'s 107-110) where the Dragons of the Crimson Dawn invaded this reality and attacked Psylocke's brother, the formidable Captain Britain. Eventually, they were defeated. But that was just the beginning.

Now comes a new four-issue limited series entitled CRIMSON DAWN, from writer Ben Raab and artist Salvador Larroca. It will reveal how heavily the shadow of the Crimson Dawn will weigh on this world and the price Betsy Braddock will be forced to pay for her new lease on life. "Partaking of the Crimson Dawn has changed Betsy drastically," admits Editor Matt Idelson. "Now, Obsidian, a figure of great power and importance within the Crimson Dawn, wants Betsy as a member of his flock as payment for the elixir she received. He'll stop short of nothing to acquire her."

So what does a power-starved villain want with a kick-butt-ninja telepath? According to Writer Ben Raab it's all on account of a grand scheme to "merge this world and that of the Crimson Dawn. The events in EXCALIBUR were only the first beat of the drum. Although the Dragons ultimately failed in their mission, they did manage to get a foothold for the Crimson Dawn in this reality. Presently, Obsidian will use that foothold to further his own machinations."

Even with the reappearance of Gomurr the Ancient filling out the good guys 'n gal army to a whopping total of three, things don't end up going well from the start. "This will be a test of not only the powers of these individuals, but also of their strengths of character," adds Raab. "They'll be facing overwhelming odds while fighting against a foe they've virtually never encountered before."

However, there will be a lot more at stake here than life on earth as we know it. According to Raab, "The real focus of this series will be the relationship between Psylocke and Archangel." They'll be forced to try and patch up their love lives while saving the universe. Hey, it worked for Scott and Jean. But hold on to your Horsemen, true believers, 'cause no matter which way you slice it, these two are not Cyclops and Phoenix. "What's peculiar about Betsy and Warren is that we never really saw any type of courtship between them," says Raab. "There was never a moment where Warren pulled one of the other X-Men aside and admitted that he would be interested in dating Betsy. It was almost as if they got together simply because they'd been through similar experiences what with having their bodies ravaged and changed by their enemies (Warren by Apocalypse and Betsy by the dual threat of Mandarin and then Spiral's Body Shoppe). Up to this point, that's what has seemingly kept them together. This series will be the test to see whether or not there is anything more between them."

Sure, but they'll wind up walking off into the sunset on the very last panel. Won't they? According to Raab it could go either way. "Lately, Betsy's been on this descent into her own personal abyss and the Crimson Dawn would be exactly that, whereas Warren has just got his feathered wings back and

is ready to start his life anew. He, in particular, will not be able to help but wonder if this relationship is going anywhere. I think those elements will make for a more realistic love story. It'll be about two people heading in different directions yet at the same time realizing that there is something keeping them in place, that is, their relationship. The big question will be whether Warren cares enough about Betsy to stick by her side as she's experiencing all of these dark things and does she, then, care enough about him to let him help."

"This series will take these characters to a level that they've both been building towards for quite some time. Whatever decision they make will obviously put them at a different status quo with one another. Betsy and Warren will not be the same two people at the end that they were when this series began."

Editor Matt Idelson concurs that "if they walk away from this adventure, Warren and Betsy will either be together or not. And that will be the way it was meant to be."

So where does Gomurr the Ancient fit into all of this, besides back in the rear with all the other third wheels? Actually, the Ancient One will be teaming up with Archangel, and not without good reason. There's more to this story than meets the Eye of Agamotto. And although for the moment most of those doors are sealed tighter than the lid on Wolvie's secret stash of Scooby snacks, you can be sure that it means big trouble in Angel and Psylocke country.

One thing that's too obvious to keep under lock and key is that the outcome of this series will resonate within the halls of the X-universe (not to mention the hearts of those involved) for a very long time. "Betsy's greatest hope is that, should she escape from this unscathed, her ties to the Crimson Dawn will be severed forever. Regardless, this will not be the last of the Crimson Dawn. This is an entire plane of existence we're dealing with as well as a mystical discipline. It won't be disposed of that easily."

In other words, this ain't no run-of-the-mill stomp on the foe-of-the-month. Editor Matt Idelson: "What's unique about this series compared to those done in the past is that this story rolls out of X-continuity very neatly. It focuses on something these characters have been going through for the past few months and expands on that. The reason this series exists is because it's a story that needs to be told; there just wasn't the space to go about it properly in the regular book." And in case you're still doubtful, just flip to the credits. Besides the regular EXCALIBUR duo of Raab and Larroca, this series boasts the inking talents of Art Thibert and color separations by Chris Lichtner. "Everyone's put a lot of time and planning into this project in order to make it read and look just as good as the regular books," adds Idelson. "And trust me, it was worth it!"

CRIMSON DAWN ships in June so do yourself a favor, grab a copy. And the next time you're faced with accidentally bartering away the soul of your loved one for a little sip of some miracle cure cooked up by a miscreant from another dimension, you'll know exactly what you're in for. After all, love may be blind, but sometimes it helps to look before you leap all the same. The heartache you'll be saving may be your own.

# THE LARRY LIEBER INTERVIEW

BY BARRY DUTTER

**Larry Lieber is a name many comics readers may not be familiar with, but he's been working for Marvel in one capacity or another for nearly forty years! He helped launch the Marvel Age of Comics in the early sixties by writing early adventures of Thor, Iron Man, and Ant-Man. Currently, he is the artist on the daily AMAZING SPIDER-MAN comic strip. Oh, yes, there's one other thing you should know about Larry—he's Stan Lee's brother!**

What' was it like growing up as the younger brother of Stan Lee? There's only one man alive who can answer that question!

Larry Lieber was born in New York City in 1931, nine years after Stan "The Man" arrived in this world. (Today, Larry still carries the family name of "Lieber"; Stan had his surname legally changed years ago.)

Because of the nine-year age gap between them, the boys did not hang out much together as kids. As Larry notes, "By the time I was nine, he was 18, and he went into the service. He was in World War II. And then I went off to fight the Korean War shortly after that. From 1951 to 1955, I was in the Air Force. For two of those years, I was in Okinawa, so I was out of the country. I didn't really get to know him until later on, in 1958, or so, when I started working for him."

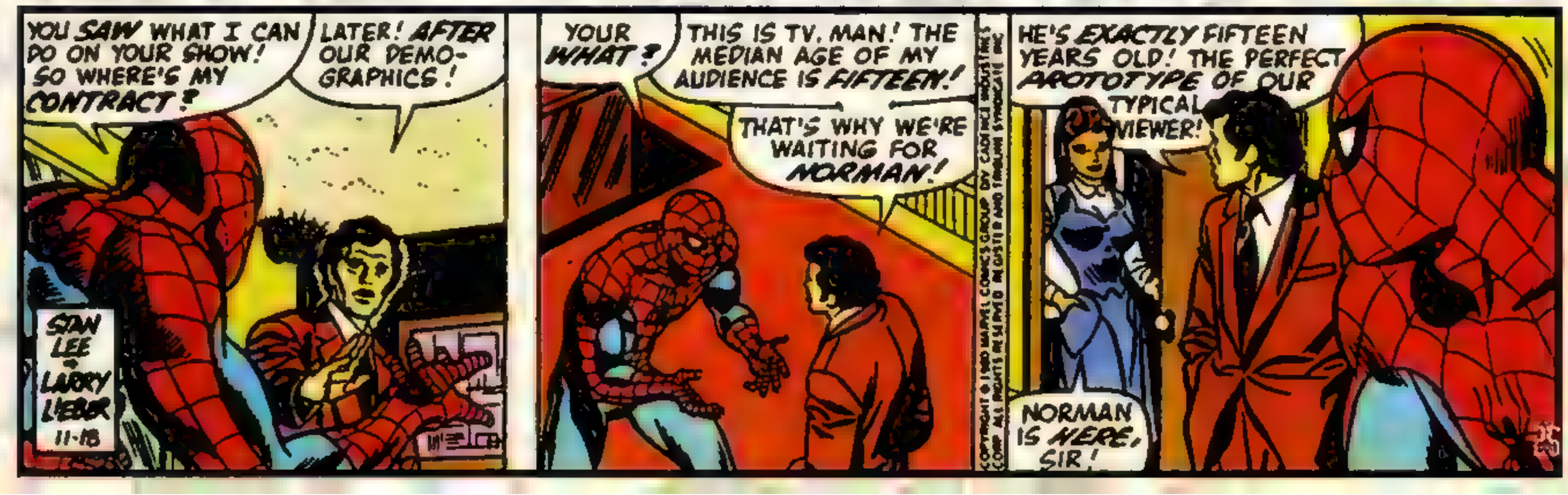
Larry's history with Marvel actually dates back prior to his entry into the armed forces. Back in those days, Marvel was owned by a company called Magazine Management, which published lots of other things besides comics—romance magazines, movie magazines, pocket booksand so forth. Larry worked in the Production Department for Magazine Management, doing paste-up. He spent his evenings honing his drawing skills at the Pratt Art Institute.

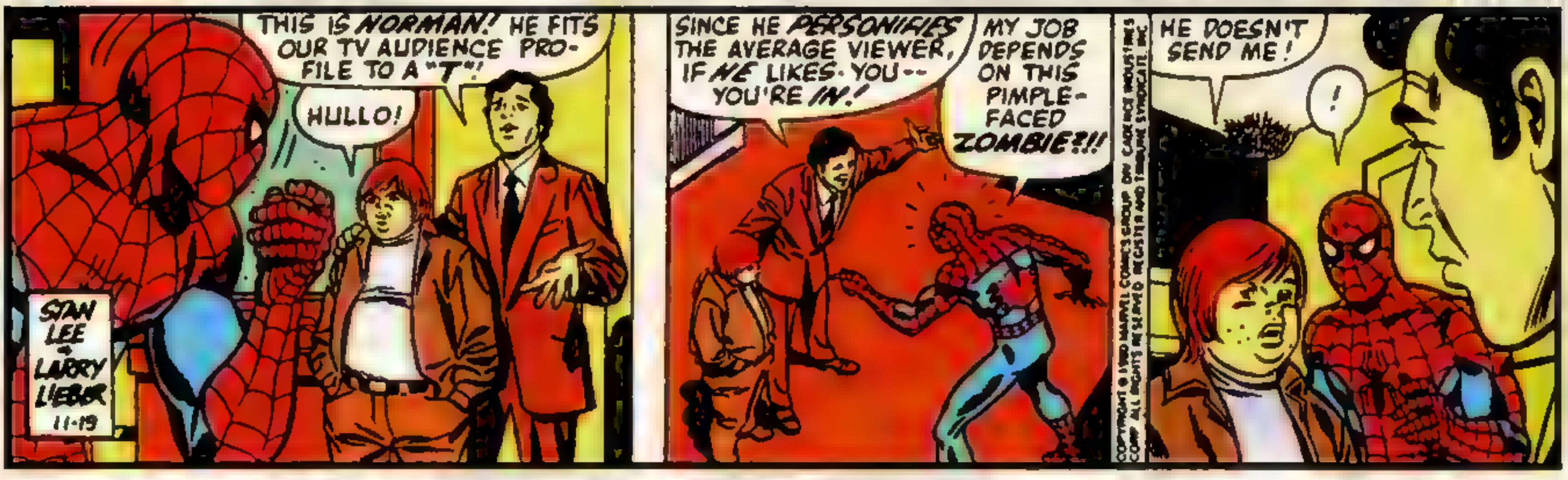
When Larry came out of the service in the late fifties, it was a quiet time for the comics industry. At Marvel, Larry recollects, "Stan was the only one writing comics then. He needed somebody to write for him, and I needed to earn a living. I wasn't fast enough as an artist, so Stan taught me how to write."

At the time, Marvel wasn't publishing any super-hero comics! The company's line-up consisted primarily of science fiction and horror titles like STRANGE TALES and JOURNEY INTO MYSTERY, with art by such legendary talents as Jack Kirby, Steve Ditko, and Don Heck. Generally, Larry would script from one of Stan's plots.

Larry's strongest memory from this period is of the incredible speed at which Jack Kirby could draw. As Larry recalls, "He could draw faster than I could write!"

In the early sixties, Larry was present at the launching of an all-new line of Marvel super heroes! Larry said that Stan would create a series and plot the first few issues, and then give the books to Larry to script. "I wrote the first couple of THORs...I wrote the first Iron Man...the first Ant-Man..."

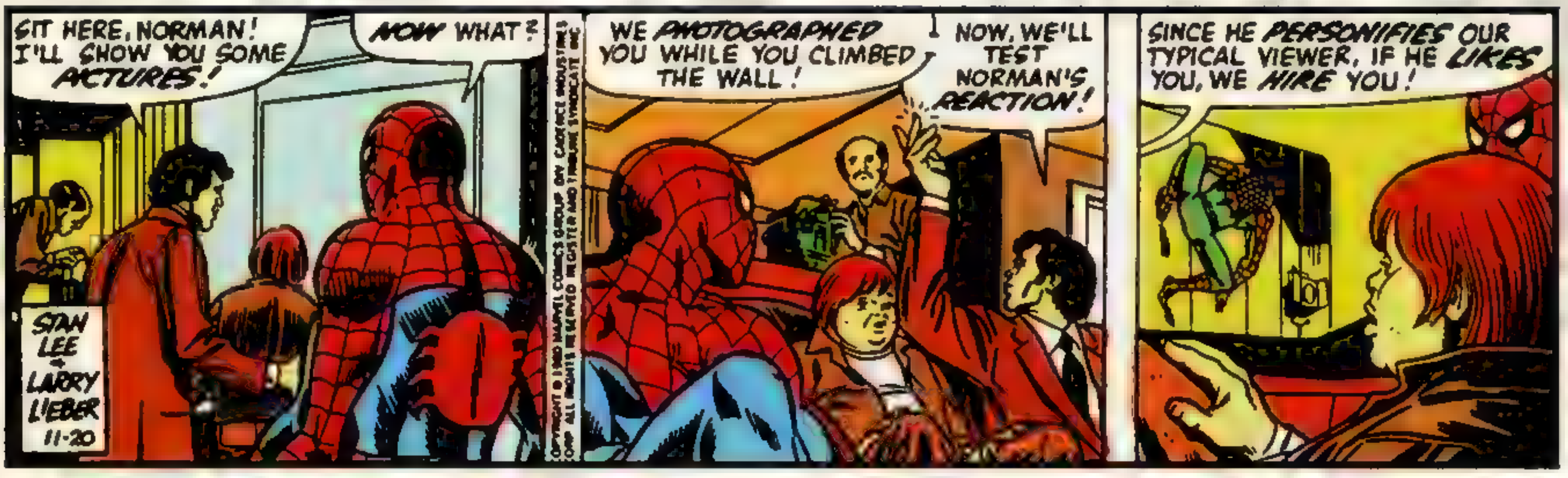





As the company prospered and began to branch out into other types of comics, Larry told Stan he wanted to draw as well as write. Stan decided to give his brother a western comic called THE RAWHIDE KID, which the younger Lieber stayed on for seven years! Larry said, "I enjoyed it. It wasn't a big seller, but occasionally, I've met people over the years who've said, 'You know, I read your RAWHIDE—I really enjoyed that.' That's kind of gratifying to me."

With hindsight, Larry said perhaps he should not have been so quick to walk away from the Marvel super hero books—but he did so for artistic reasons. "When Stan wrote," Larry explained, "There was so much of his personality that I didn't want to be part of it. I respected it, but I wanted to do my own thing. I wanted to write my own way." But Marvel's westerns were only marginal sellers. "It's better to do strips that are going to be very successful," reflected Larry. "The westerns never sold as well as the super-hero books."

Larry said his writing style is a little different from his brother's. "Stan had more humor in his work. I tried to veer away from his style. I took a look at writers who were writing for television at the time, who I happened to be completely nuts about—Rod Serling and Stirling Silliphant." Larry said the fact that he



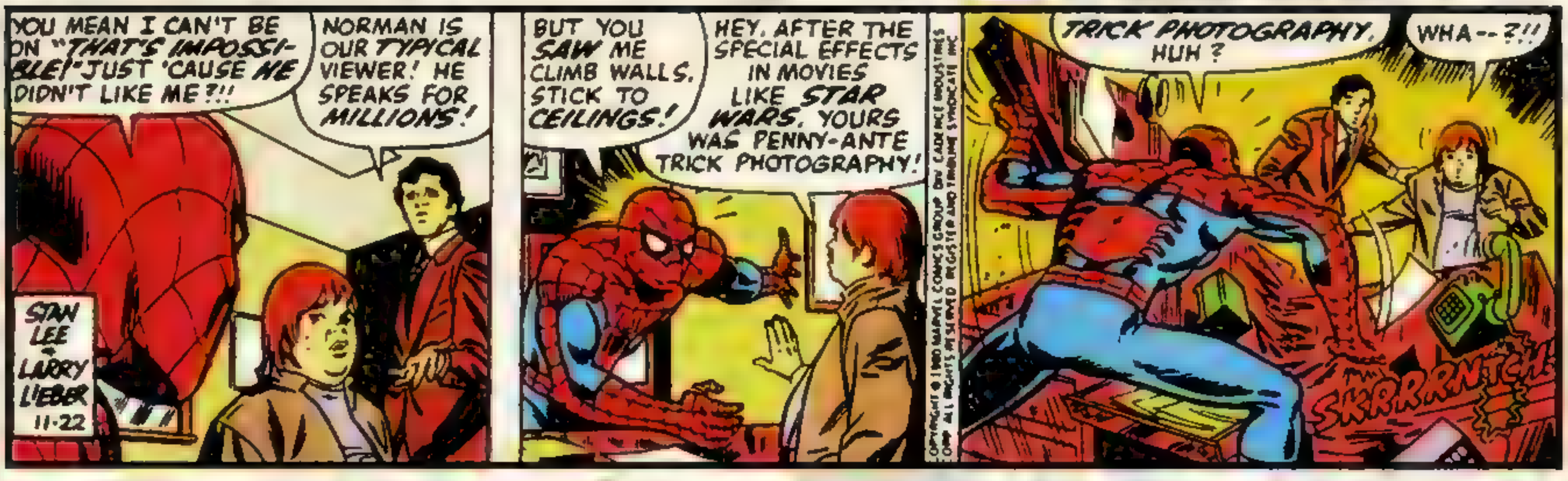

was doing a western instead of a super hero book allowed him to do stories that were "more realistic, more hard-hitting, a little more adult."

"I tried to use Stan's principles; he knew how to write a story. He taught me the basics of it—so much so that I gave a course in it once. Stan and John Buscema had an art school. Shortly before it ended, they asked me if I would give a writing course, and I said 'OK.' The students I had liked it very much.

"So there are certain basic things that Stan taught me, but beyond that, I didn't want to write in the same way as Stan. I wanted to have my own thing. It was a little more serious writing."

After ending his RAWHIDE run, Larry went on to do some stories for the black-and-white magazines Marvel launched in the early seventies. By then, former Marvel Comics owner Martin Goodman was starting up a new comics company called Atlas-Seaboard. Larry was brought aboard to help launch this new line of comics, which had an ambitious start but ceased publication after about a year and a half.

Larry returned to Marvel, as editor of the company's line of British reprint books. That led to a stint as first, the artist and then, the writer of the INCREDIBLE HULK newspaper strip. When that strip ended, Larry moved on to another comic strip featuring a Marvel hero—THE AMAZING SPIDER-MAN! Larry has been drawing Spidey's daily adventures for over ten years now, and shows no signs of letting up!




Larry said he finds the strip very challenging. "It's one of the few strips where you have to be able to draw everything! You have to draw attractive men and women, there's romance with Peter Parker and his wife [Mary Jane]...but you've also got to have all kinds of action in there! You've got to figure out how to draw a guy swinging, and there are police cars converging on the scene..."

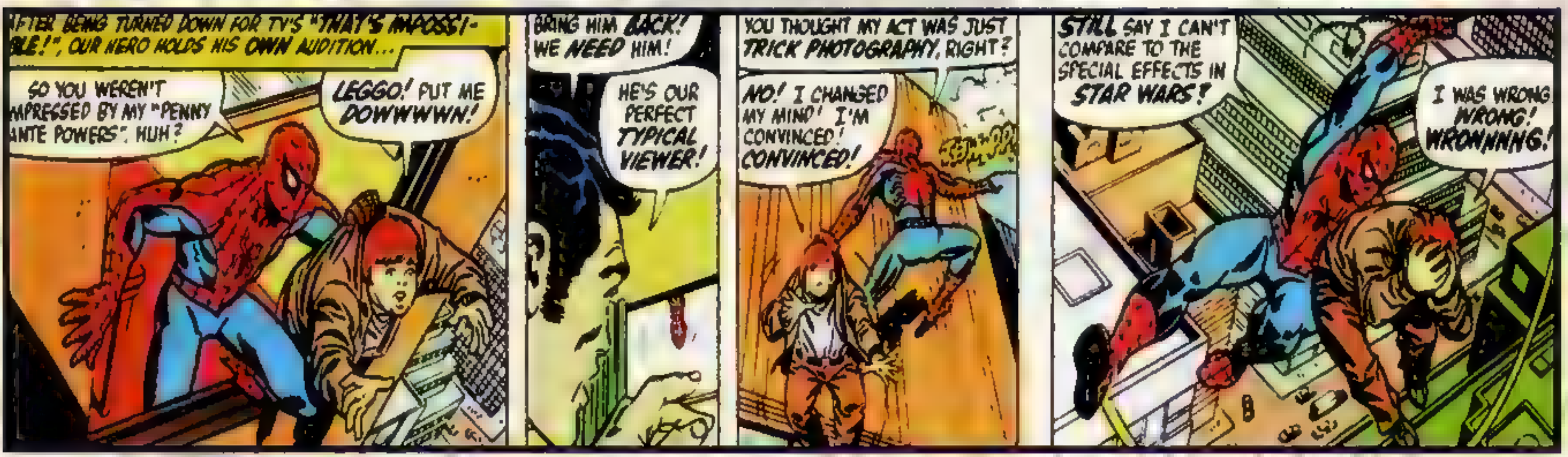
One thing that helps Larry out is that big brother Stan includes lots of suggestions for his artist. "Stan is very good at getting the visuals out of a situation, and he puts it all into the script."

Larry said that drawing the Spidey strip is never dull. "I always try to figure out how I can do it better or faster. There are always new problems to be solved. Each script has its own set of challenges."

Asked to name his favorite character in the strip, Larry revealed, "I love drawing Jameson's face. He's the best. He's almost a caricature, so I can exaggerate a little bit."

Larry remembers visiting the Marvel offices as a child, where he received a sketch from Joe Simon and Jack Kirby! (To set the record straight, Larry and Stan had an uncle, Bob Solomon, who was then an employee of Magazine Management. Contrary to popular belief, Martin Goodman was not the uncle of Stan and Larry; Martin was married to Stan and Larry's first cousin, Jean.)

Among his artistic influences, Larry lists "Syd Shores—he did CAPTAIN AMERICA. I learned a lot from Alex Raymond. I used to study his hands and fingers. As for other influences, probably the best draftsman I've ever known is John Buscema. He's absolutely magnificent.



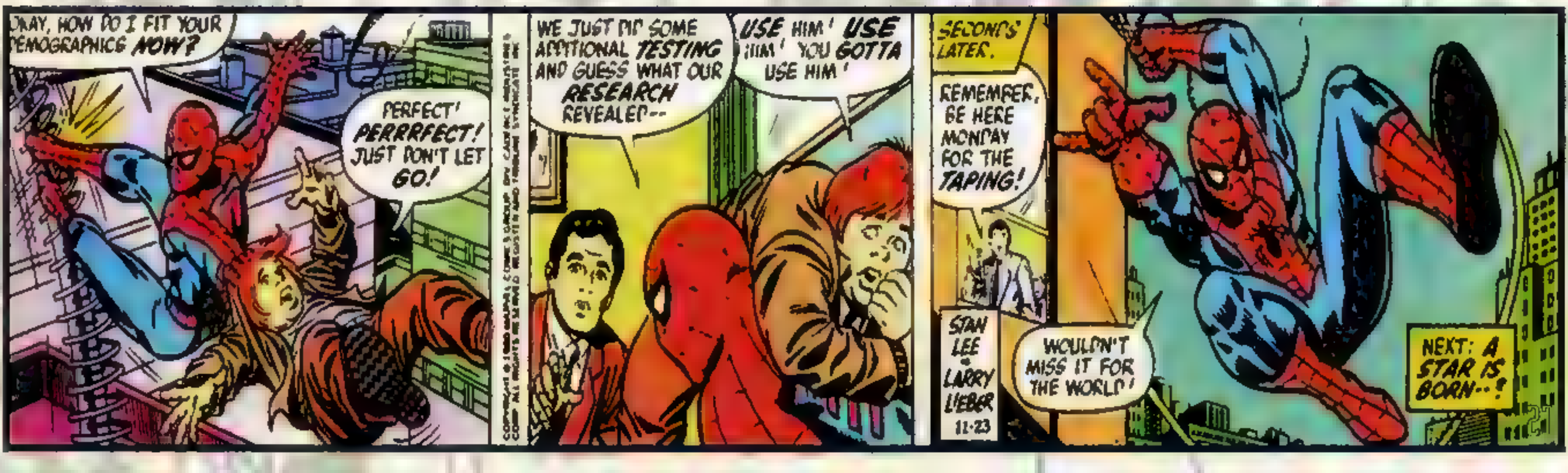

"And Jack Kirby. He was wonderful. He had the sensitivity with all the power. Jack is the essential comic book artist. Jack puts in only what you need, and no more. He's not making illustrations—he's making comics. And I think Stan wrote the comics the same way. He didn't make it into more than a comic, but it was never less.

"So when Stan worked with Jack Kirby on FANTASTIC FOUR, and later, on THOR, I thought those were the best books. They worked beautifully together." Larry told a tale of a time when his own work was so influenced by Kirby that when artist Jim Steranko was passing through the office, and he saw Larry penciling and remarked, "Well, there's only one Jack Kirby and that's Larry Lieber!"

Larry has strong memories of the early days. "When I first started working for Stan back in 1958, he was working in this little office—it was almost an alcove. There was just this little space there on the second floor, with maybe one secretary. He had a little desk by the window, doing the few books that we were putting out. I said to Martin Goodman, who ran the company, 'How would you describe this business?' And he said, 'I'd call it a dying industry!'"

Because Larry lives in New York, and Stan is in California, the Lieber brothers don't get to see each other that often. They work primarily by Fax and over the phone. But they do come together every day in the pages of your local newspaper!

With these two titanic talents coming from the same family, we're left wondering if Stan's got any other long-lost siblings out there!



# time slip

## NAMOR THE SUB-MARINER

Welcome to the Marvel Universe that would have been if today's hottest creators had been with Stan Lee on the eve of the birth of Marvel Comics. Think of this as the world that might have been. Think of this as the world that still might be becoming.

Cully Hamner's stunning artwork has built him a reputation of being one of the great combinations of American and Manga art styles. His work on Green Lantern: MOSAIC and Firearm led to his new creator-owned Brave from Black Noir. He continues to be one of the most talked about artists in the industry.

You've heard of the derelict who walked through the streets of New York, the man without a memory from the world no one could recall—the world of Atlantis. This pauper. This Prince of Atlantis. Namor, the Sub-Mariner.

It was the Human Torch's blind luck that led to the return of Namor's memory. Just as Namor's anger threatened to attack the world of mankind for their misuse and poor stewardship of the world's oceans. Still, we know that Namor's anger subsided in time. For how could he hate mankind? After all, he was part human, the child of an Atlantean and a human sea captain. Namor's return to the world also marked the return of the Living Legend, Captain America.

But in the world of Time Slip, the world where Cully Hamner designs Namor, there is no halfbreed Prince of Atlantis. Namor was pure Atlantean. The Human Torch would never find him walking amongst mankind. For one who swam the seven seas, this would be beneath him. And he would never find the frozen body of Captain America in the far reaches of the north. Thus another hero would have been denied us.

No... all stories and legends about the man who swam like a fish would be found in the bars and shanties that litter the coasts of every country. Reprobates and broken men who lost limbs and speak through a film of drunkenness tell of the beast that lives in the deep.

Some tell of a monster hundreds of feet in size. Others of swarms of octopi and whales that do his bidding. Still others whisper and gag their way through tales of ships that sank while the sun shined bright and the sea was calm. Of walls of water that swallowed men whole. Of storms and bewitchments of the very elements that cursed all but those fate chose to grasp from certain doom.

These stories are their medals. Their scars are badges of honor. Each tale ends the same way... there is fire in the eyes of the fishman. An all-engulfing fire for all who would pollute his seas with their presence.

Each tale ends with the warning that he, this Sub-Mariner, is still out there.

That is why almost all commercial sea travel has been abandoned. The seas are off-limits. There is no dumping of waste in them either, for that would prove disastrous to the world economy.

# WEB PAGE: YOUR FRIENDLY NEWSPAPER SPIDER-MAN

## ORIGIN OF THE SPECIES: THE SPIDER-MAN COMIC STRIP!

**By Pat Jankiewicz**

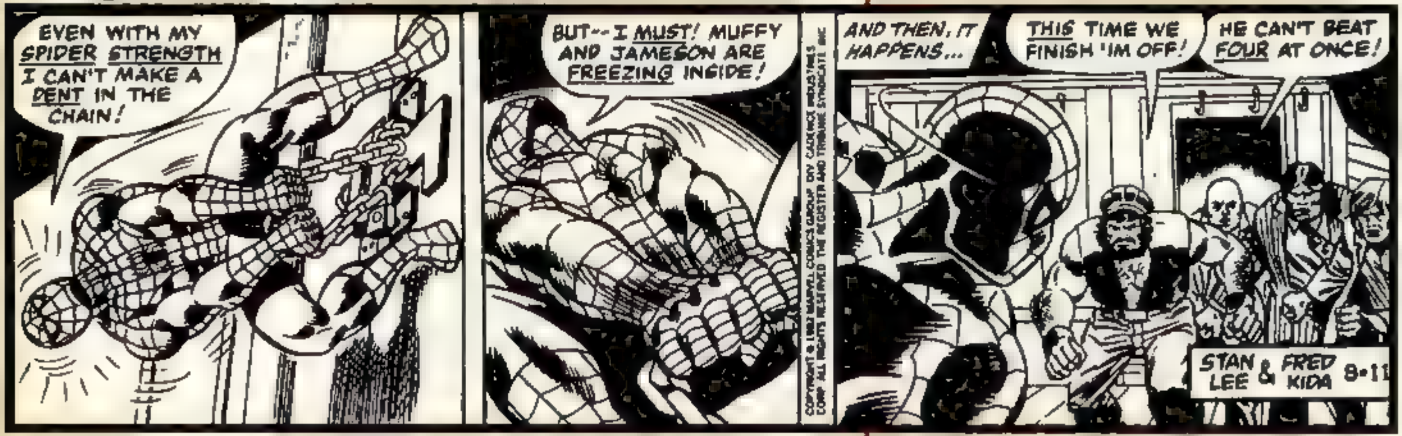
A newsstand vendor watches the rain pour down on Madison Avenue. Suddenly a web snags a newspaper and a quarter comes down to pay for it. "I don't believe it," he screams in shock, "I don't believe it!" Neither could millions of equally shocked Marvel fans across the country, but it was true—THE AMAZING SPIDER-MAN had become a newspaper comic strip!

Until January 3rd, 1977, the only newspaper Spider-Man ever appeared in was The Daily Bugle. On that fateful Monday 20 years ago, your friendly neighborhood wallcrawler became the only comic book super hero to have a successful comic strip and he's got one of the only popular adventure strips left.

Peter Parker, the grad student who moonlights as Spider-Man, did not make the trip alone. He brought his entire supporting cast as well as his creator Stan Lee and his best artist, John Romita.

While most comic strip adventurers have been squeezed off the funny pages by a succession of Snoopy clones and Garfield rip-offs, Spidey holds his own alongside a small but sturdy band of heroes like Dick Tracy, Prince Valiant, The Phantom and Mandrake The Magician (the last two both written by their creator Lee Falk).

In his first strip, Spidey was pitted against Marvel's most popular villain—Dr. Doom! Doom was brought to the United States to address the United Nations in an anti-terrorism conference. This allowed Lee and Romita to take a wry look at politics. J. Jonah Jameson is all for the Latverian leader's visit, telling Spidey, "We need people like Doom...Doom wiped out crime in Latveria, didn't he?" "Sure," Spidey snaps, "He called his enemies criminals and had 'em all shot!"



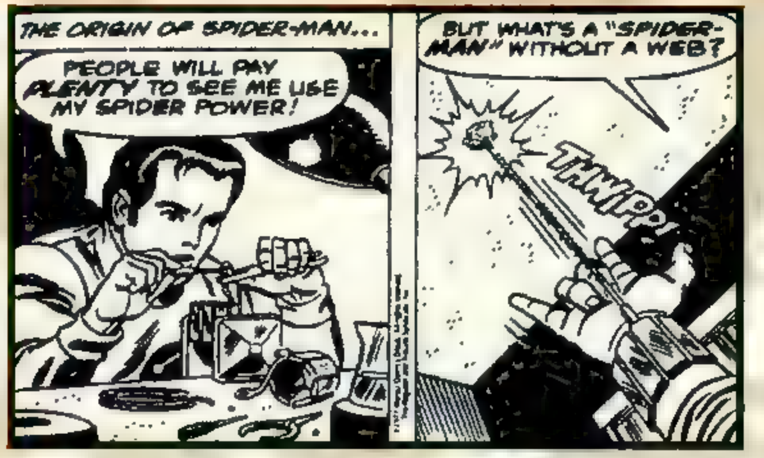

In the end, when he fights Doom to a standstill, Spidey looks around the room at the world leaders, including such controversial figures as Henry Kissinger, Indira Gandhi and PLO leader Yassir Arafat, and notes, "At least with Doom, you know where you stand! With some of you others..."

The strip is quirky because Stan likes to throw twists in at the end. In one story, Mysterio is stopped by his worst enemy, his ex-wife! Many celebrities have appeared, including several Presidents, Mayors of New York, Johnny Carson, Walter Cronkite and even (choke!) the Village People!

Guests from the comics included Daredevil (who revealed his origin), the Hulk, Namor the Sub-Mariner, The Prowler, The Beast, Professor Xavier and even Dr. Strange and his manservant Wong. "I do that just for fun," Stan admits. "I think it's always fun to have a 'guest star' every now and then."

While a comic strip is unable to have some things that comics take for granted, like splash pages andsound FX (because of strip shrinkage, they would be too hard to read), Spidey's look and feel remain intact.

"A newspaper strip is difficult. Every word has to be carefully put in," he explains. "You have so little room, with just two or three panels a day. It has to be done much more carefully than a comic book."




The strip also introduced several new faces, like Peter Parker's girlfriend, Carole. A Gwen Stacy lookalike sporting a Farrah Fawcett hairstyle, Carole was last seen leaving Peter's life in fear—she was on the run from a killer cult and Spidey never even bothered to look for her! Of course, with the vivacious Mary Jane Watson around, why would he?

Mary Jane was as popular in the strip as she was in the book, even dating Kraven the Hunter at one point! She has held a number of professions in the strip, ranging from actress and model to computer programmer. As her and Peter's relationship deepened in the comic, it also did in the strip.

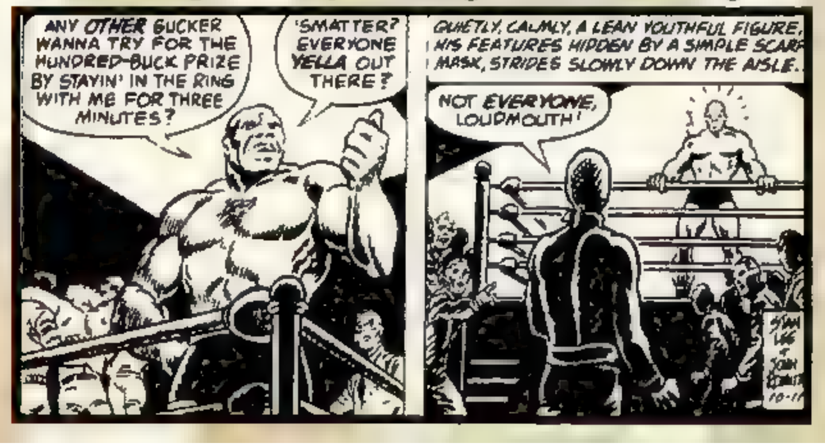
In fact, Lee set up a brilliant crossover: when they married in the comics, they married simultaneously in the paper. (the ceremony was done by MJ's minister uncle). The Parkers also heard the pitter patter of little feet in the strip when Mary Jane got a dog. After naming him the French-sounding 'Lergnom'('Mongrel' spelled backwards!), The Parkers' pup hasn't been seen since. Maybe he's on the run with Carole...

SPIDER-MAN got an unexpected boost in 1987, when then-President Ronald Reagan admitted he read it in his morning paper. "I can't wait to see how Spidey gets out from under that great big wrestler," the Prez said about the strip's cliffhanger at the time.

"I was delighted," Stan smiles. "My brother Larry [Lieber] sent him a copy of the strip and Reagan sent Larry a nice photo with a thank-you note. You'd think Larry would have gotten me one! As far as readers, I couldn't top President Reagan!"

In one strip, the Kingpin actually did something that now aids real-life police. He used an unbreakable 'electronic handcuff' on Spidey's arm to monitor his movement. A policeman who read that story was inspired to invent a real device to be worn on the leg to monitor criminals under house arrest. It's now used by law enforcement organizations across the country.

"I heard about that," John Romita says. "I was proud that we made an impact. Stan always believed in fantasy with plausibility and everything we did had to have some possibility of being true. Even though we



were making things up, he wanted it to be based in some kind of fact, that 'maybe in 10 years this could happen'.

"It was no accident," the illustrator admits. "We always kind of anticipated things. I had so many satisfying moments on the strip. There were many times where we'd get letters from people saying it led to something, or an approach to things."

The strip allowed Stan to touch on various issues and handle them seriously. Over the years, SPIDER-MAN had to deal with child molestation, gang violence, domestic abuse, vigilantism, underage criminals, the court system, hypocrisy and other issues.

"I like stories that have a little message," he admits. "Something that says something. It's easy to do with Spidey, because he's like Everyman."

Lee also got to skewer some of his favorite targets: over-priced doctors (who are always discussing their golf game while sick patients wait in the lobby), overzealous attorneys, rich snobs, pious politicians and fickle, brainless TV producers. (He's gotten some vengeance for what some of these producers have done to his characters!)

"We had some strips that were better than others," Stan admits. "We did one about child abuse that I really liked, and we did some crazy stories...I was probably the only one who liked them! One of my favorites had a guy manufacturing Spider-Man jeans and making a lot of money. Spidey got angry and sued him...He tells the guy, 'You can't use my name unless you pay me!' Nobody ever does super heroes that way."

DC Comics attempted to piggyback on Spidey's unexpected success by launching a newspaper strip of their own. The blandly titled 'WORLD'S GREATEST SUPERHEROES' hit papers that Spidey wasn't in. Using every one of their big guns, from Superman and Batman to Wonder Woman and Aquaman, the strip failed (an attempt to launch a BATMAN strip also bombed in the early '90s).

The strip lacked the soap opera element that made Spidey succeed. Their cardboard cast was no match for Spidey's realistic supporting cast. Many readers don't read it to watch him knock the stuffing out of Dr. Octopus (though that helps!), but are actually looking in to see how Mary Jane, J. Jonah Jameson, Robbie Robertson and Aunt May are doing.

"Spidey's family and friends are so well developed, all you needed to do was add a villain and a setting," Romita says, "then the characters would write the rest of the story!

"If you throw one element into a chemical compound, you know how the other chemicals will react," the artist relates. "The plots almost wrote themselves because we knew how the characters would behave. Peter Parker would do one thing, Aunt May would do another and Jameson would do another. All the characters were so well rounded, it was a joy to work for them."

The webhead's success inspired a full-blown Marvel invasion of the comics page. Stan tried his hand at another strip, a hokey soap opera parody called THE VIRTUE OF VERA VALIANT. A take-off on the then-popular TV show MARY HARTMAN, MARY HARTMAN, when that show died, so did the strip. Vera's best character was her idiot brother.

Stan also launched a HULK strip (nice art by Larry Lieber) and several other Marvel heroes made a go at the newspapers. HOWARD THE DUCK waddled in (written by his creator, Steve Gerber, and drawn by Gene Colan) and CONAN THE BARBARIAN followed (written by the great Roy Thomas, with art by John Buscema and Ernie Chan). None survived.

For HULK, Stan styled it like the TV show, which made sense, as the show was a big hit at the time. Bruce Banner was interesting but his rich supporting cast of Betty, Rick and 'Thunderbolt' Ross were dumped and the Hulk never spoke. A silent Hulk is a boring Hulk! Where was The Abomination when you really needed him?

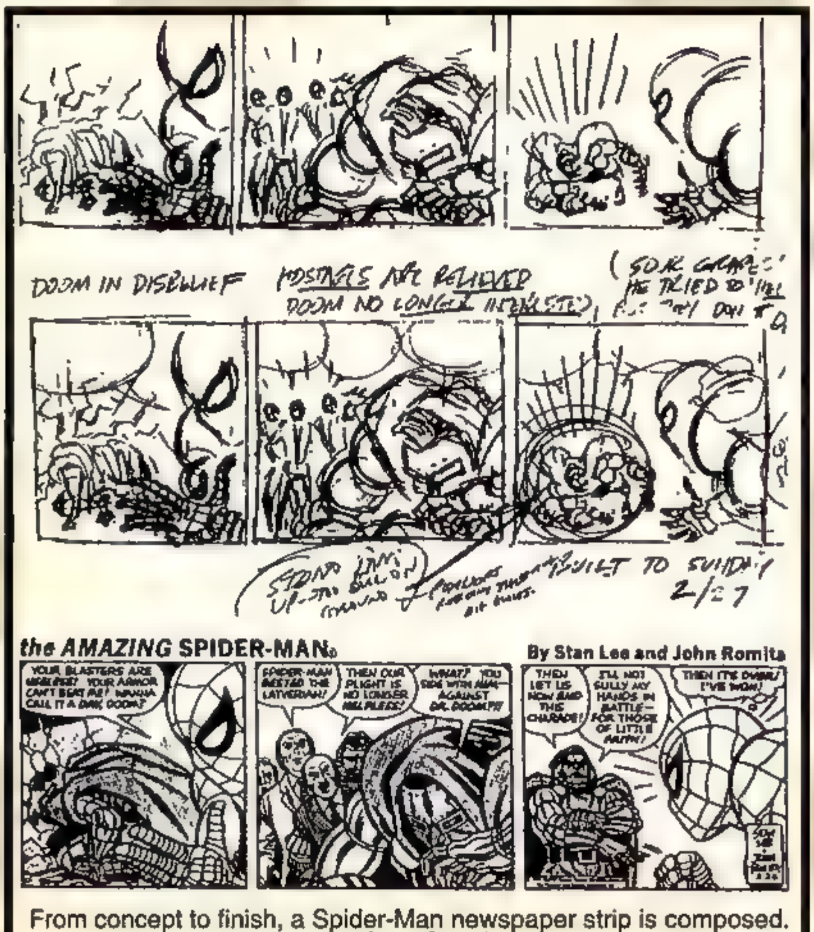
HOWARD was too introspective and his jaded cynicism/funny animal brand of humor didn't catch on in papers until BLOOM COUNTY. Poor CONAN found out that the toughest barbarian in the comics page is still HAGAR THE HORRIBLE!

While Spidey has battled such heavy hitters as Doc Ock, Hobgoblin and several robots in the strip, he usually tangles with more earthbound menaces such as gangsters, thieves and even the world's richest girl.

Romita was excited about being reteamed with Stan Lee. "We always worked well together," he says happily. "I finally quit the strip because of sheer exhaustion. I really didn't want to give it up, but I was so tired.

"It was hard to work seven days a week, because I was also art director at Marvel. The chances of that strip surviving as long as it has were very remote. Adventure strips had been shrinking from newspapers. Getting SPIDER-MAN in papers was a miracle. Stan and I loved doing it and after I left, I really regretted leaving it."

Meanwhile, Spidey, Mary Jane, Aunt May and Stan Lee continue their 20-year daily adventures. The writer is happy to guide the future of his most popular creation. "I like Spidey," Stan smiles. "I get ideas for it easily and take one day a week to write SPIDER-MAN, although it gets increasingly difficult—people phone me and stuff, a million interruptions!"




From concept to finish, a Spider-Man newspaper strip is composed. Handwritten notes are from Stan Lee. Feb. 26, 1977.

INTRODUCING WEIRD WALLY WATERMELON.
WALLY WANTS ALL 7,000 OF YOUR
TASTE BUDS FOR A LITTLE GAME OF
DUCK, DUCK, GOOSE.

NEW & IMPROVED

ANY OTHER TAFFY IS JUST PLAIN LAME.

Tangy Taffy TICKET TO TRIUMPH
Win a trip to the...
SAN DIEGO COMIC CONVENTION
"Does that include air fare?"
"You're pulling our leg!"
IT'S TRUE! IF YOUR ENTRY IS SELECTED AS THE GRAND PRIZE WINNER, SUNLINE'S TANGY TAFFY® WILL SEND YOU TO THE SAN DIEGO COMIC CONVENTION ON JULY 17 - 20, 1997.
YOU WILL RECEIVE ROUND-TRIP TRANSPORTATION TO SAN DIEGO AND HOTEL ACCOMMODATIONS FOR TWO--PLUS A LITTLE SPENDING MONEY!
WAIT! THERE'S MORE! YOU WILL HAVE LUNCH WITH A FAMOUS MARVEL ARTIST!
"Yum! I love artists for lunch!"
"Sounds like you're stretching the truth!"
10 FIRST-PRIZE WINNERS WILL RECEIVE A Marvel Animation Art Seri-CEL AND LOADS OF TANGY TAFFY®!
25 SECOND PRIZE WINNERS WILL RECEIVE A MARVEL POSTER, T-SHIRT AND MORE TANGY TAFFY®!
Tangy Taffy
SO WHAT ARE YOU WAITING FOR?! HERE'S HOW TO ENTER; CLIP OR PHOTOCOPY THIS COUPON or send a 3" x 5" postcard AND MAIL IT IN TODAY TO:
TANGY TAFFY® TICKET TO TRIUMPH!
C/O MARVEL Entertainment Group,
387 PARK AVENUE SOUTH, DEPT. B,
NEW YORK, NY 10016
NAME
ADDRESS
CITY STATE ZIP CODE
AGE PHONE NO.
No purchase necessary. One entry per household. To be eligible to enter you must be between 9 and 21 years old at the time of the drawing. Entries must be received by June 16, 1997. For a complete set of TANGY TAFFY® TICKET TO TRIUMPH! Sweepstakes rules, mail a self addressed stamped envelope to: TANGY TAFFY® TICKET TO TRIUMPH Complete Sweepstakes Rules, TANGY TAFFY® TICKET TO TRIUMPH, Marvel Entertainment Group, 387 Park Avenue South, Dept. B, New York, NY 10016. Request for sweepstakes rules must be received by June 2, 1997. Winners will be selected in a random drawing on or about June 20, 1997. Void where prohibited. Employees of Nestle Sunline, Marvel Entertainment Group, Inc. and their subsidiaries, affiliates and agencies are not eligible to participate. ©1997 Sunline Brands, Division of Sunmark, Inc., St. Louis, MO 63111. Sponsored by Sunline Tangy Taffy.
Comic-Con International: San Diego and The San Diego Comic-Convention are owned and operated by The San Diego Comic Convention, Inc.

# WHO'S AFRAID OF THE BIG BAD CAPWOLF!

Over the course of his nearly ten-year run on CAPTAIN AMERICA, writer Mark Gruenwald put Cap through some bizarre transformations. Mark once turned the Sentinel of Liberty into a teenager and on another occasion, he nearly turned Cap into a woman!

But perhaps no metamorphosis was as bizarre as the one Cap underwent when he became a star-spangled werewolf! The whole hair-raising episode took place in issues #402-408, in a saga Mark called "Man and Wolf!"

The story began with Cap investigating the disappearance of his pilot, John Jameson, who was once the Spider-Man foe, Man-Wolf!

Cap's search took him to a small town where sinister werewolf experiments were conducted by Cap's old enemy, Nightshade! (Hey, she calls herself "Queen of the Werewolves!" What other kind of experiments do you expect her to perform?) Nightshade had turned everyone in town into a werewolf, under the command of another old Cap foe, Dredmund Druid! (That Mark G. was never one to let a lame villain stay forgotten!)

In previous adventures, Nightshade had turned the Falcon and various SHIELD agents into Fang-Faces. This time, she wanted a true American Werewolf; she injected Cap with her wolf-serum, and warned him, "Captain...get ready to HOWL!" In issue #405, a story entitled "Dances With Werewolves," Capwolf made his debut, giving new meaning to the term "Howling Commando!" (Cap was no ordinary werewolf! The only way he could have been killed was with red-white-and-blue bullets!)

Although the story was meant to be taken seriously, one must admit that the sight of a wolf in Cap's clothing was somewhat amusing! Nightshade had Cap thrown into a pit with all her other furry friends. There, Cap learned how to speak werewolf! Now that they all spoke the same language, Cap told his wolfpack, "RRRRwe can be frrrree if we JOIN TOGETHERRRR!" Sure enough, the wolves followed Cap's orders and formed a "human" pyramid to escape!

Meanwhile, Dredmund Druid had transformed himself into the ultimate lycanthrope—a being called Starwolf! Just then, X-Force's Cable burst in, and decided it was werewolf-hunting season!

Capwolf didn't want Cable killing any innocent wolfen, so he chewed up Cable's guns with his fangs! Then Starwolf used his mystic powers to roll up Cap and Cable in a big carpet! Fortunately, Wolverine showed up to "cut a rug," as it were! Capwolf received a nice compliment from Wolvie on his shaggy hide. Wolvie remarked, "I like your NEW LOOK, Cap. You should KEEP it!"

Feeling left out, Marvel's most famous Werewolf By Night, Jack Russell, showed up to lend a paw, inspiring his fellow werewolves with a victory chant that the Beastie Boys would have loved: "Fight for the right to ROAM FREE!"

By the time it was all over, even Nightshade herself had been turned into a She-Wolf! Eventually, all the werewolves were turned back to human form, and the career of Capwolf reached the end of its leash. It's probably for the best—it wouldn't do for the Living Legend of World War II to have fleas! Even though Cap's feral form didn't last too long, it was still inspirational to children across the land. Or haven't you ever heard the fable about "The Boy Who Cried Capwolf"?

*Editor's note: It was my pleasure to get dressed up for the 1996 Marvel Halloween Party as Capwolf. It was definitely a Marvel's Silliest Moment come to life and it was all because of Mark. Thanks Gru, I hope you were watching!—Tim

# THE GREATEST COMICS NEVER SEEN

LET'S FACE IT, SOMETIMES THE GREATEST STORIES ARE THE ONES THAT ARE TOLD. AND SOMETIMES IT'S BETTER THAT THOSE THAT AREN'T PRINTED STAY THAT WAY. CONFUSED? YOU WON'T BE.

MARVEL 2099 WAS, FOR A LONG TIME, ONE OF THE MOST POPULAR PLACES IN ALL THE MARVEL UNIVERSE. FEATURING A MARVEL UNIVERSE MORE THAN ONE HUNDRED YEARS IN THE FUTURE, IT OFFERED A NEW GENERATION OF FANS AN ENTIRELY NEW GENERATION OF HEROES: SPIDER-MAN 2099. HULK 2099. X-MEN 2099. RAVAGE 2099. DOOM 2099. AND THE LIST OF HEROES AND VILLAINS WENT ON AND ON. THE FUTURE VISION OF MARVEL REPRESENTED A NEW APPROACH TO STORIES AND CONTINUITY SUGGESTING THAT A TERRIBLE TRAGEDY BEFELL MARVEL'S GREATEST HEROES. BUT WE NEVER DISCOVERED THAT TRAGEDY. AND THE MARVEL UNIVERSE OF 2099 IS NOW HISTORY. EXCEPT FOR THIS ONE ENTRY IN... THE GREATEST COMICS NEVER SEEN!

THIS, AS I MENTIONED ABOVE, IS ACTUALLY TWO STORIES. ONE, IN THE FAR REACHES OF THE MARVEL MYTHOS, THE OTHER, IN THE HISTORY OF MARVEL VISION ITSELF.

FOR WHO KNOWS WHAT MIGHT HAVE HAPPENED IF THESE PAGES WERE PRINTED? THEY FEATURED A MODERN WARRIOR IN THE TRADITION OF CAMELOT, AND KING ARTHUR AND HIS ROUND TABLE OF GALLANT KNIGHTS, TO INSPIRE THE WORLD OF TOMORROW. A HERO BY THE NAME OF GALAHAD 2099.

CHIVALRY WAS NOT DEAD. AND, IN FACT, WOULD BE REVIVED BY THE PREMIERE OF THIS NEW HERO. THE PENCILING WAS BY JIM FERN.

TITLE GALAHAD 2099 ARTIST TIM TUOHY

THE INKING BY. . .TIM TUOHY. YES, TIM TUOHY, THE EDITOR OF MARVEL VISION.

ONE WONDERS LOOKING AT THE ELEGANCE OF THE LINEWORK EXACTLY WHAT WOULD HAVE HAPPENED HAD THIS STORY BEEN PRINTED.

WOULD FANDOM HAVE FREAKED OVER TIM'S INKING SO MUCH THAT HE'D HAVE BEEN FORCED TO BECOME A FULL-TIME INKER?

WOULD HE HAVE BEEN FORCED TO GIVE UP EDITING COMPLETELY FOR THIS NEW LIFE AS A FREELANCER?

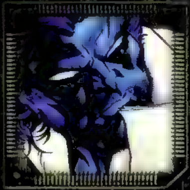
WOULD THERE HAVE BEEN A MARVEL VISION?

FOR THOSE OF YOU WHO LOVE THIS MAGAZINE, YOU KNOW THAT IT IS PRODUCED FROM THE HEART OF WHAT IT MEANS TO BE A MARVEL FAN. IT'S A MAGAZINE THAT SOMETIMES REQUIRES GREAT SACRIFICES... AND PERHAPS THE OTHER CAREER OF TIM TUOHY MUST BE RECORDED IN THE ANNALS OF . . .

THE GREATEST COMICS NEVER SEEN.

TITLE GALAHAD 2099 ARTIST TIM TUOHY

# BEAST FILES



SUBJECT FILE: ((APOCALYPSE/EN SABAH NUR))

"Wild, dark times are rumbling towards us, and the prophet who wishes to write a new apocalypse will have to invent entirely new beasts. Beasts so terrible that the ancient animal symbols of Saint John will seem like cooing doves and cupids in comparison." -- Heinrich Heine

There are a few ancient evils that walk among man. Evils so vast and terrible that one must wonder how we all can survive their coming. It has been my sad pleasure to say that I have met quite a number of these evils. And to the best of my knowledge there are none so vile or terrifying as the one eternal mutant known as Apocalypse.

Apocalypse has gone by many names over the centuries, but the first one this monstrosity went by was that of En Sabah Nur. Born in the cradle of civilization that was ancient Egypt five millennia ago, Nur was raised in the harshest of circumstances. One can only surmise that his Darwinistic credo that only the strong should survive was born from his upbringing. It is no small wonder that with the aid of his mutant abilities he was able to put all of the ancient world under his boot-heel. The only question in my mind is how we ever got out from under its crushing grasp.

Over the centuries, countless records seem to indicate the presence of this eternal blight on society. Yet every time Apocalypse would make his bid for power, time itself indicates that he would not wholly meet with success. Or perhaps in some twisted way he felt that the timing was not yet right and decided to pull back his campaign. Whatever the case may be, the worst realization is that Apocalypse seems intent that the time he has been awaiting... is NOW.

As if the realization that Apocalypse's might is being brought down full force on our era was not enough to worry about, there is a far worse scenario. That which I refer to is the state of the world in at least one possible future. Our good Jean Grey [See File: Phoenix III/Marvel Girl] and Scott Summers [See File: Cyclops] spent their honeymoon in this future world raising their son, Cable [See File: Christopher Summers/Nathan Dayspring]. They are reluctant at best to speak of that which they know, but from what I've been able to gather... Apocalypse wins.

((NOTES))

Apocalypse's mutant ability is that of complete molecular control. Every cell of his body responds to his every desire. There seems to be far more to him than that, but extrapolating on this alone we have a being who may well be unstoppable. Further add to this the fact that he augments his own natural mutant abilities with technology scavenged from the god-like alien Celestials' craft known as Ship [See File: Ship]. If indeed there is a way for us to stop him and all of the abilities in his arsenal, I am at a loss for a suggestion. The most we've been able to perform against him to date is damage control and setbacks to his schemes of utter world-wide ruin.

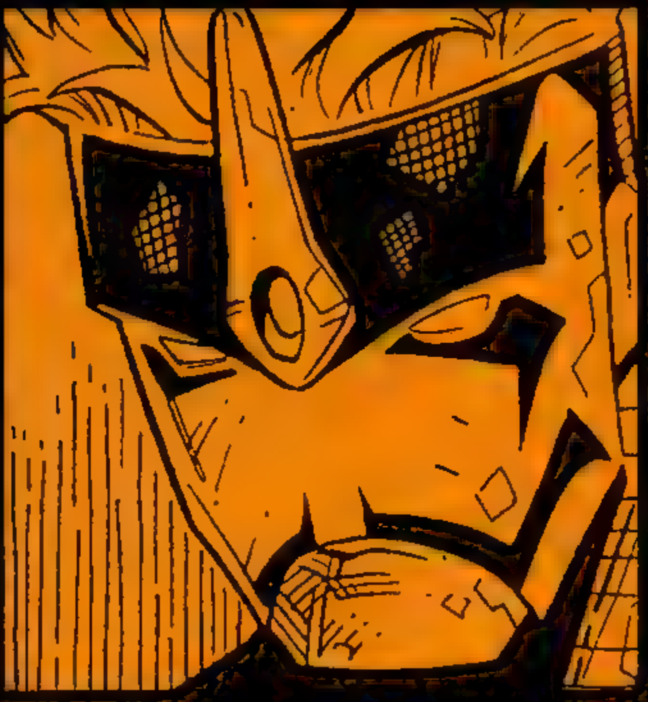
Unfortunately, he is not alone in his mad dreams of carnage. Countless mutant factions seem to bear some connection or allegiance to Apocalypse. There are the obvious groups: The Horsemen [See Appendix: Horsemen of Apocalypse], The Dark Riders [See File: Henchmen], and the Alliance of Evil [See Appendix: Alliance of Evil]. But there seem to be ties to Mister Sinister and by extension those groups in the employ of Sinister. And the newest revealed ally in the form of the blind precognitive Ozymandius [Note: File needed for Ozy]. There may yet be more undiscovered allies, but only time will tell. And time is definitely the most powerful ally Apocalypse has.

((CASE FILE COMPLETE))

Wish your life was a bit more exciting? Then put yourself in David North's shoes. Just imagine finding out your days were numbered due to circumstances beyond your control, and then being given a new lease on life. Would that put a spring in your step? Okay, then how about if we threw in an exciting new ongoing series written by Jorge Gonzalez and penciled by Jimmy Cheung starring old Davy-boy [also known as the butt-kickin' Maverick from the pages of WOLVERINE] and invited you to follow his adventures every month; how about that? Yeah, we thought so.

# IT'S A WONDERFUL LIFE

by ROBERT PIOTROWSKI



But hold on a sec. How could a man who had contracted the dreaded Legacy Virus, the very disease that has already claimed hundreds of mutant lives within the Marvel Universe, possibly escape from the cold clutches of death and bounce back onto center stage? Couldn't he still die at any given time? Wouldn't his deteriorating physical health have a devastating effect on his character, not to mention any company he kept? And wouldn't all of that make the whole series, like, totally different than anything anyone's ever seen? Well... yes, as a matter of fact. But that's exactly what Editor Kelly Corvese had in mind.

"We wanted to take a character who was infected [with the Legacy Virus] and put him in the spotlight," explains Corvese. "In many ways, the Legacy Virus acts as a supporting character in this series. Due to Maverick's mutant power, it becomes temporarily dormant in the first issue, something that's never happened before. That gives him a new outlook on life as well as a hope for the future. It really means the world to this man to be alive because it's something that he has fought very hard for. He lives every day to the fullest now. But Maverick is by no means cured. Like any other disease that has gone dormant, it can return at any time and many of its side effects will continue to plague him."

Most prominent will be the toll the virus takes on Maverick's mutant powers. Originally, "Mav" was endowed with the ability of storing and redirecting kinetic energy, a formidable ability that disappeared when he became infected. When the virus goes into remission, his powers will return but not without a few new twists.

"Maverick will now be able to energize his fists with kinetic energy," says writer Jorge Gonzalez. "This will enable him to hit objects with maximum force. Also, he will be able to heat up his hands to a point where they'll melt plastic and soft metals. Only if he absorbs an incredible amount of energy will he still be able to produce a concussive energy blast. But that would take everything out of him. Because of the virus that still inhabits his body and the fact that his powers were gone for so long, Maverick will also have to learn to use his mutant abilities all over again. And there will be times when he'll find them very difficult to control."

Looks like it's back to basics for the man behind the yellow and black mask. That's good news for curious readers who have been waiting patiently for a peek at what makes this hard-hitting hero tick. "One of the things that is really great about this series is that, except for the little bits of him we've seen working for the CIA with Wolverine and Sabretooth, Maverick had no real history up to this point. That enabled us to create an origin for him that will begin with David North working for the German underground and eventually making his way over to America. We plan to explore a lot of his past as the series progresses to give fans a better understanding of this man."

**It really means the world to this man to be alive because it's something that he has fought very hard for.**

In the process, Maverick is slated to lose much of the heavy artillery he's been toting around for the last while. "The big challenge for us was not to make this into a shoot first ask questions later type book," says Corvese. "There's no doubt that Maverick is a physically imposing character with an elaborate arsenal, but this book is really about people. In order to get that across, we surrounded Maverick with a supporting cast that isn't what most fans might expect."

Case in point: young Christopher Bradley who first appeared in X-MEN UNLIMITED #8. Although this young mutant was initially taken in by the X-Men, his connection to Xavier's students is not the only thing that Chris has in common with David North. They both share a hard lonely existence as well as the same tragic ailment.

"When people found out Chris was a mutant, they went after him," reports Corvese. "As a result, he was given a new identity through a witness relocation program (X-MEN UNLIMITED #15). He got a new name and began going to a different school. Now he also gets a new 'uncle' Maverick to help him out. Having both the main character and one of the supporting characters infected with the Legacy Virus will allow us to explore more fully the idea of what it really takes to be a hero. Both Maverick and Chris are mutants and outcasts, but on top of that, they've also got this disease to deal with."

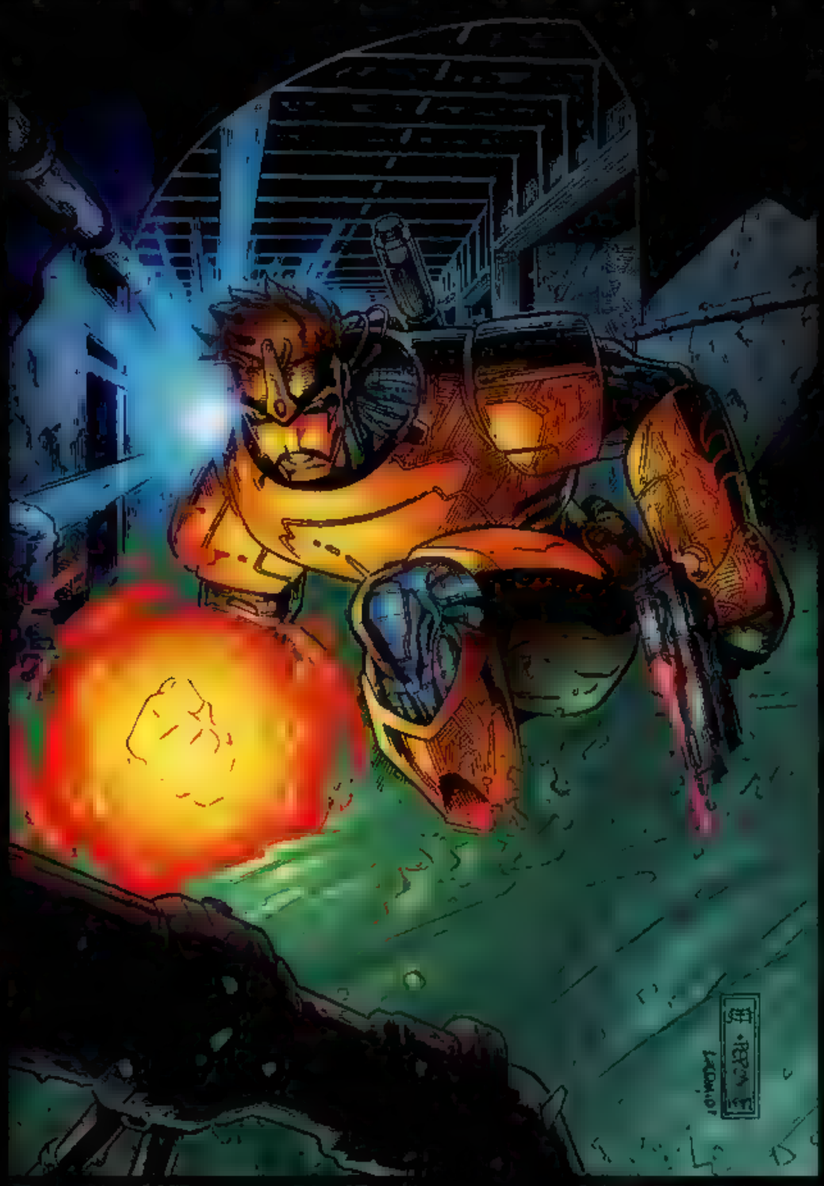
Before long, the two will become good friends. "Maverick will make an effort to teach young Chris to be independent. At the same time, David will begin to understand that although independence is a great asset, sometimes it's all right to lean on someone else, like those you trust."

Enter fellow co-star, Elena Ivanovna. Once a KGB psi, Elena hooks up with Maverick in hopes of fulfilling her life-long ambition: to kill David North's former partner and her mother's killer, Sabretooth. During the first six issue story arc, Elena tracks her target down with Maverick's help. More or less. "Maverick has saved Sabretooth a number of times in the past when they worked together for the CIA. There is a twisted type of camaraderie between the two men. What David will be attempting to do throughout the arc is teach Elena some of what he has learned while dealing with his own humanity."

According to Jorge Gonzalez, during the course of the series, "Maverick and Elena will become even more dependent on one another than was apparent in the one-shot special [released earlier this year]." However, whether or not that codependence blooms into a romantic relationship remains to be seen.

MAVERICK will flow in and out of the X-stream (with the ole Canucklehead, Wolverine, scheduled to appear in issue #4), but David North will have a very different agenda than his X-trained counterparts. "This is a rare example of a mutant who is independent from the teachings of Charles Xavier," says Gonzalez. "This man grew up completely outside of the X-family. He wasn't brought up with the idea of striving for peaceful coexistence between mutants and humans. He spent the better part of his life on the run just trying to survive. As a result, there will be an international globe-trotting flavor to these adventures. Maverick's past is filled with intrigue and espionage, something that will be carried over to his present adventures. One of his biggest concerns will be a figure from his past that readers have never seen before named Ivan the Terrible. He's basically the Russian version of the Kingpin, Wilson Fisk. He has a huge power base and wants to expand into the U.S. Of course, he'd like Maverick to play a big part in fulfilling those ambitions."

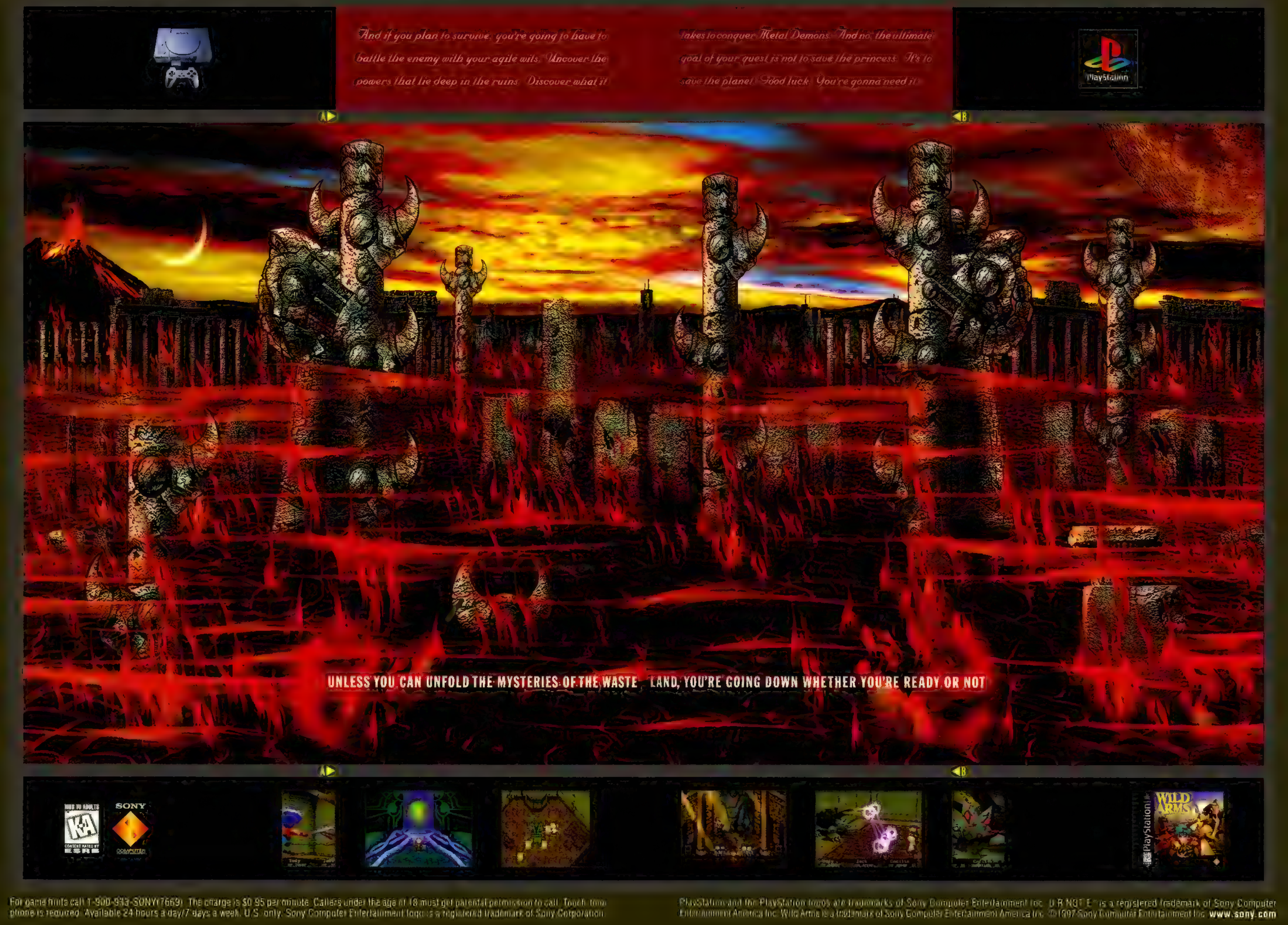
Pretty intense, huh? Still not convinced? Then tuck your eyes back into your head and let go of the magazine. Let go, you're squeezing too hard. There. Phew! Now stop moping. High-flyin', lip-smackin', hangin'-onto-the-edge-by-your-cuticles action adventure is just around the corner. You just make sure you're at the right place (your nearest comic book dealer) at the right time (June) to enjoy it!



"Maverick isn't a super hero. He's an anti-hero role model, a frustrated idealist whose life has forced him to compromise some of his principles."
—Jorge Gonzalez

# WARNING: CONSUMPTION OF THIS TASTY BITE-SIZED COMBINATION SNACK MAY CAUSE SUPER HULK STRENGTH, ULTRA-HYPER SENSITIZED HEARING AND SPIDERLIKE BEHAVIOR.

Spider-Man, Hulk TM & © 1997 Marvel Characters, Inc ©Mars Incorporated 1997



And if you plan to survive, you're going to have to battle the enemy with your agile wits. Uncover the powers that lie deep in the ruins. Discover what it takes to conquer Metal Demons. And no, the ultimate goal of your quest is not to save the princess. It's to save the planet. Good luck. You're gonna need it.
UNLESS YOU CAN UNFOLD THE MYSTERIES OF THE WASTE LAND, YOU'RE GOING DOWN WHETHER YOU'RE READY OR NOT
SONY
WILD ARMS
For game hints call 1-900-933-SONY(7669). The charge is $0.95 per minute. Callers under the age of 18 must get parental permission to call. Touch-tone phone is required. Available 24 hours a day/7 days a week. U.S. only. Sony Computer Entertainment logo is a registered trademark of Sony Corporation.
PlayStation and the PlayStation logos are trademarks of Sony Computer Entertainment Inc. U R NOT E is a registered trademark of Sony Computer Entertainment America Inc. Wild Arms is a trademark of Sony Computer Entertainment America Inc. ©1997 Sony Computer Entertainment Inc. www.sony.com

Spotlighting the talented men and women who make the House of Ideas splendiferous, it's . .

# MARVEL'S UNSUNG HEROES

Name: Chris Eliopoulos
Date of Birth: 9/30/67
Occupation: Letterer (Currently on WHAT IF?, STAR TREK: VOYAGER, and STAR TREK: DEEP SPACE NINE)
First Appeared in the Marvel Universe: doing paste-up for Marvel Age
Base of Operations: New Jersey
Dual Identity: love slave, self-proclaimed 'dufus'
Known Confidants: Audra Eliopoulos (wife), Marian Eliopoulos (sister), Erik Larsen, Ken Lopez

## CHRIS ELIOPOULOS

**What do you love most about working in comics?**

I can go to work in my underwear! And the fact that I've been lucky enough to work with all the people anyone could ask to work with in this industry.

**How did you get started?**

I was studying advertising at the Fashion Institute of Technology and we went on a trip to Marvel. Nobody there wore ties so I decided I'd have to give the place a try. I got an internship and was later hired doing production. When Ken Lopez left, I got booted up from production to take over for him as letterer.

**How does a letterer develop his/her unique style?**

For me it involved taking full-sized copies of other people's work and tracing it. Then I started doing it by myself and eventually it came along. It's a lot like developing an art style. It takes a while.

**What have you worked on?**

The X-books, the Spidey books, Thor, Avengers, Hulk, you name it and I've probably worked on it at one time or another.

**Is there a particular character you like lettering better than any other?**

Iron Man. I'm not really sure why but he was pretty cool. Maybe it was all that technology.

**Do you work on a computer or with pen & ink?**

Both. The computer is obviously faster but it's fun to get your hands on the boards and get all covered in ink. It takes a little more time, but organic hand lettering will never die as far as I'm concerned!

**What advice do you have for aspiring letterers?**

Get a working knowledge of the MAC and some design instruction always helps. But nobody can have any of my work!

**What's the coolest thing about your job?**

Groupies!

**What's the squarest thing?**

Deadlines! They're worse for letterers than anybody else. Lettering is usually the last thing to be done so everybody ends up waiting on you to get the book out.

**How long does it usually take you to letter an average page?**

About 1/2 hour. I usually do about 10 pages a day.

**What do you do when you're not working?**

Sit around and sweat over deadlines. Actually, I love cartooning. Erik Larsen and I have been talking about me working on my own book. Hopefully, that'll happen very soon.

**What's your favorite sound effect?**

KRAKKABADOOM! That's the sound of a freight train landing on somebody.

**Do you have to be a good speller to be a successful letterer?**

Sometimes. I correct small grammatical errors from time to time but most editors take care of that stuff.

**If you could be a hero from any of the books you're currently working on, who would you be?**

I wouldn't want to be the captain of a STAR TREK vessel, that's for sure. If the ship gets blown up, hey,–it's your fault! I'd rather be an ensign and just sit back and watch.

**Who are some of your heroes?**

Ken Lopez, Bill Watterson, Walt Kelly, my parents and my in-laws.

–Robert Piotrowski

# AROUND THE OFFICE

WITH YOUR TOUR GUIDE
LISA MARIE HAWKINS

You might catch a glimpse of him slightly after nine, some morning, making a bee-line straight for the coffee machine. Never easing up on his pace, Mark Bernardo, with his slick hair and smart threads, is a man on the go. In a small, but well lit office, Mark, who recently was promoted to Associate Editor, goes about doing what everyone in comics wants to do in one way or the other...SAVE THE UNIVERSE! For him, it'll be in May. Ah, for the love of comics!!

**(LMH) How did a snappy dresser from the wilds of Pennsylvania end up on Editors' Row?**

(MB) I always wanted to be in comics! Simply put, I got in as a college intern. Although there was nothing simple about arranging it with my school. It was a bit unorthodox for my college to approve of an internship so far away, but they saw Marvel as a good opportunity and so I arrived in the summer of '91 as Editor, Rob Tokar's intern.

**(LMH) What books did you work on with Rob?**

(MB) Rob Tokar was in charge of the licensed books at the time. I helped him out on such memorable books as ROBO-COP and The TOXIC AVENGER. I did my first freelance writing there. I wrote the letters page for the Ghost Rider reprint books we were doing. My first official Marvel credit, for the record, was "Mark Bernardo-*Reprint Geek Wannabe*" because Rob Tokar had listed himself in the credits as "Reprint Geek." Being the intern I was simply the wannabe.

**(LMH) You started out as an intern and then worked your way up the editorial ladder?**

(MB) Not right away, I'm afraid. The internship ended in August of '91 and there were no job openings. So I went back home to Pennsylvania for a brief time. From there, I got my first official job in the comics industry at a now defunct company called Innovation, based in Wheeling, West Virginia. I worked there for about a year for David Campeti, who is now the boss at Glass House Graphics. I learned a lot at Innovation. They even published my first professional assignment. About five people actually saw it. I got the next opening I could at Marvel.

**(LMH) And now, after a four year stint of working mainly in the Spider-Man offices, you're an associate editor, with books of your own, and writing an occasional Spider-Man tale. What are you working on now?**

(MB) Now I'm a full reprint geek. No, really, I just finished up the current run of THE PUNISHER, which was my first monthly book. I also do MARVEL ADVENTURES which is geared towards a younger audience. I'm doing a limited series called the UNTOLD LEGEND OF CAPTAIN MARVEL and no, Mar-Vell's not coming back, he's still dead! In May, I'm launching a new book HEROES FOR HIRE.

**(LMH) What's HEROES FOR HIRE??**

(MB) HEROES FOR HIRE was originally developed by James "the Professor" Felder and Roger Stern. The core concept behind it deals with Iron Fist and Power Man.

**(LMH) So you're bringing the martial arts back in comics?**

(MB) Yes, "Marvel's Martial Arts Superstar" I believed I called Iron Fist in cover copy once. Iron Fist and Power Man had a rather long running series in the '80s as a team of heroes for hire, kind of like super-powered private investigators. Now, we've expanded the concept to have Power Man, Iron Fist, as the core characters, with a lot of surprise guest stars coming in for specific assignments. It's like Mission Impossible meets the Marvel Universe!

**(LMH) You've written SPIDER-MAN UNLIMITED #16 and THE ONE HUNDRED AND ONE WAYS TO END THE CLONE SAGA. Aside from letters pages, what was the first writing you sold to Marvel?**

(MB) It was for Custom Comics. Glenn Herdling who was the editor at that time needed plots, overnight, for sixteen page tiny-little comics that would be fastened to the lids of Peter Pan Peanut Butter. I had a birthday party to go to that night, so I asked Glenn if I could jot down the plot synopses on napkins. Glenn laughed, said that was fine by him, not taking me seriously. Sometime during the evening, I sat down, brainstormed, wrote them down on napkins. I walked in the next day and slapped them on Glenn's desk....I still have those napkins hanging in my office.

**(LMH) You've worked for Tom DeFalco, Bob Budiansky, Danny Fingeroth, Ralph Macchio....who was the toughest editor?**

(MB) Me, and don't you forget it! That's going out to all my freelancers! No, seriously, Tim Tuohy is the toughest.

**(LMH) You've always loved comics. Can you recall the first comic book you ever read?**

(MB) The first comic I remember picking up was an old issue of Marvel's PLANET OF THE APES, in '75 or '76. My dad brought it home with him from work, and that started the tradition of him bringing home the occasional comic for me and my brother to read. It went on for several years like that until I was old enough to start buying my own. The first comic I actually bought was an issue of the Incredible Hulk, #234, I think.

**(LMH) If company policy suddenly insisted you don the costume of any Marvel character every Friday, who would your alter-ego be?**

(MB) I'd probably say Nick Fury or the Punisher...so I'd have a gun to wave at late freelancers!

# 1973

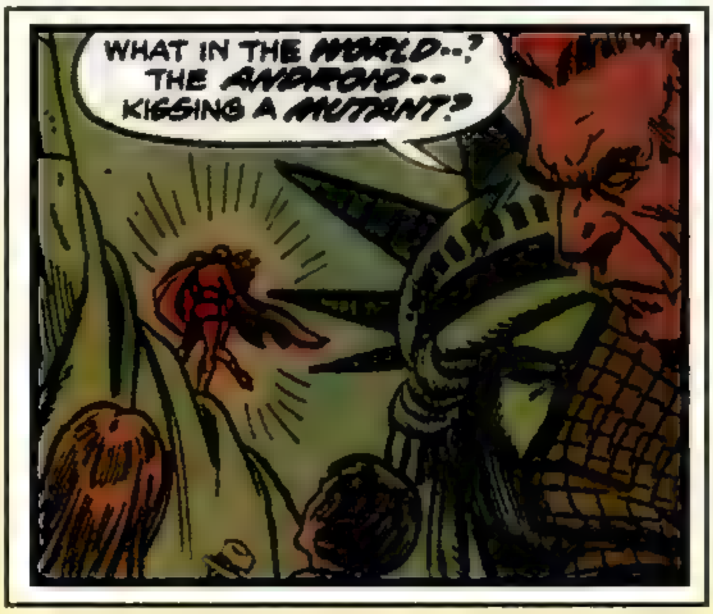
## PART 2: THE EXPANDING UNIVERSE

In 1973 DAREDEVIL reached its one hundredth issue. It was the last of the original "Marvel Age" super hero titles to premiere, back in 1964; its anniversary testified that Marvel was here to stay. In celebration of this issue, Daredevil's new young writer Steve Gerber featured an unexpected guest star: Jann Wenner, publisher of *Rolling Stone*! In its early days *Rolling Stone* had showcased the Marvel revolution in comics in a cover story, and now Marvel was, in a sense, returning the favor. *Rolling Stone*'s coverage demonstrated how Marvel's books had won an audience quite different than the super hero comics fans of the past. Marvel's readers were older and more sophisticated; its audience overlapped with that of the new forms of rock music *Rolling Stone* celebrated.

Now, in the 1970s, writers and artists who had grown up not only with the Marvel comics of the Silver Age but also the many cultural changes of the 1960s, started using heroic adventure comics to express their own views on what it meant to be a hero in contemporary society.

One of the most important of this new breed of the 1970s was writer Steve Englehart, who seemed ubiquitous in 1973. Overflowing with new ideas, Englehart energized every series he touched that year, and he was only just warming up for what he would accomplish in years to come!

For example in CAPTAIN AMERICA, Englehart began the year with a radical if ultimately wrongheaded experiment. Captain America was poisoned by his new foe, the original Viper (not to be confused with his female successor), but instead of killing him it endowed him with superhuman strength! Presumably this was intended to make Cap seem more exciting to readers used to the super-powered heroes of other Marvel comics. But, like most experiments with characters that violated their essential concept, this did not last for long; in fact, so quickly was it forgotten that it is hard to pinpoint just when Cap's strength returned to normal! The point of Captain America is that he represents the peak of perfection that anyone can achieve. He is not someone set apart from the rest of humanity by superhuman powers; Cap is the idealized Everyman, or, rather, Everyamerican.




In issues #161 and #162 Englehart reintroduced the "Mademoiselle" from the French Resistance whom Cap had loved and lost in World War II, as recounted by Lee and Kirby in TALES OF SUSPENSE #75. She proved to be Peggy Carter, the much older sister of Cap's then current girlfriend Sharon. Ironically, thanks to spending years in suspended animation, Cap was closer to Sharon's age now than to Peggy's.

But perhaps it was Englehart's final CAPTAIN AMERICA issue that year that would have the most important effect on Marvel history. It was in issue #168 that he introduced the original Phoenix—no, not Jean Grey or any cosmic entity impersonating her. The first Marvel character to take the name "Phoenix" was actually Helmut Zemo, the son and heir to Baron Heinrich Zemo, the Nazi scientist and war criminal responsible for the death of Captain America's wartime sidekick Bucky. Heinrich had inadvertently brought about his own demise years ago in his final confrontation with the Captain. But Helmut blamed the Captain and sought revenge, only to tumble into a vat of one of his father's chemicals. The exposed flesh of his face was left a ruin, and from then on, Helmut wore a mask like his father's and proudly bore the name of Baron Zemo.

Englehart was particularly interested in the unlikely pairing of the Vision and the beautiful Scarlet Witch. Although on first glance the android Vision appeared emotionless, Englehart showed him falling deeply in love with the Scarlet Witch. In issue #113 of the AVENGERS, the world learned of their relationship, leading to a suicide attack by bigots carrying explosives. Aptly dubbing themselves the Living Bombs, these fanatics were infuriated by the idea of a human woman loving a "machine." Englehart had devised a new variation on Marvel's perennial theme of prejudice against those who are different.

In the previous issue, Englehart brought in another couple who contrasted sharply with the Vision and Witch and would further complicate their lives. When Stan Lee had introduced him years before, the Swordsman was a costumed criminal who joined the Avengers only to betray them to his master, the Mandarin. Inspired by their heroism, he sought to switch allegiances, but he was too late; circumstances conspired against him, and he fled, doomed to the life of an outlaw. Subsequent stories ignored the pathos of the Swordsman's fate and presented him as an unrepentant villain.

Englehart, though, went back to the character's original treatment, and showed with surprising realism for that period how the Swordsman's life of crime led him to degradation and alcoholism. He was saved by a bargirl named Mantis, one of Englehart's most memorable creations. Englehart made her Vietnamese in acknowledgment of the impact the war in that Asian country had on the America of the early 1970s. Mantis was also an unusual character for that time in that she was a female martial artist many years before Frank Miller would create Elektra. Martial arts would show up again later in the year. This genre of hero was probably inspired by the successful films of Bruce Lee at the time.

Mantis and the Swordsman became lovers, and she helped him regain his sobriety and much—but, significantly, not all—of his self-confidence, and persuaded him to seek redemption through rejoining the Avengers. Understandably wary, the Avengers nevertheless gave him a second chance, and allowed Mantis to become a provisional member as well. The Swordsman's self-doubt and his need to prove himself made him a very different kind of Avenger than the usual self-assured super heroes. And Mantis, whose personal agenda remained mysterious, was the wild card in this group. She emerged as a troublemaker, trying to take the unwilling Vision away from the Scarlet Witch, heedless of the agony it would cause not only the Witch but the Swordsman, who was dependent on her.

Englehart also turned his skill for characterization to his other new super hero team assignment, THE DEFENDERS. In past issues of THE AVENGERS and HULK, Thor's enemy the Enchantress had infused a human woman with the persona of a Valkyrie from Asgard or had assumed the role herself. Also in HULK, readers had met Barbara Norriss, a member of a mystical cult who became trapped in another dimension. In DEFENDERS #4 the soul of Brunnhilda the Valkyrie took possession of Barbara, endowing her with Asgardian powers. Thus the Defenders gained a new member, a goddess attempting to fit into a human world.

While developing his cast of characters, Englehart simultaneously succeeded in crafting epic-scale adventures for his super heroes. His first great success was the Avengers-Defenders War, which ran concurrently in AVENGERS #115-118 and DEFENDERS #9-10. No previous crossover between Marvel series had run for so many issues or so many months. Strangely enough, it picked up from the Rutland Halloween trilogy, as Loki [see last issue—Tim], left blinded at its denouement, encountered Doctor Strange's archenemy, the dread Dormammu, and the two evil sorcerers set out to reassemble the Evil Eye, a mystical weapon introduced by Lee and Kirby in FANTASTIC FOUR #54. Their schemes pitted the Avengers against the Defenders in one-on-one battles ranging all over the world, until finally, both sides joined together as a virtual army of super heroes to take on their real enemies, Loki and Dormammu, in the climactic conflict.

Once the heroes remained triumphant, several Defenders traveled back to the time of the Crusades. It was this story that established how the soul of Dane Whitman, the present day Black Knight, had gone back in time and inhabited the body of his ancestor, Eobar Garrington, the Black Knight of the Crusades.

Over in THE INCREDIBLE HULK, Englehart chronicled the heroic demise of the X-Men's former adversary and then member, the Mimic, in issue #161, although this was yet another Marvel death destined to be reversed many years later. Bruce Banner's future wife Betty underwent the strangest experience of her life in issue #168, when the grotesque Modok used gamma radiation to transform her into a savage green creature that was half woman and half bird, the Harpy.

In my opinion, Englehart's greatest work at Marvel was on Doctor Strange. It was in 1973 that he and artist Frank Brunner first teamed up on Strange's new tryout stories in MARVEL PREMIERE, introducing us to the grotesque Shuma-Gorath, a monster inspired by the works of H. P. Lovecraft. Here they were merely bringing an already ongoing storyline to a strikingly dramatic end; in 1974 Englehart and Brunner would

dazzle readers with their own new story concepts.

IRON MAN would have had one of the least memorable years in its history in 1973 save for the landmark events in issues #54 and #55. It was in these issues that Marvel readers were introduced to a new mythos of characters created by another new arrival at the company, writer-artist Jim Starlin. First, in issue #54, came the mysterious bald woman then known by the arch name of Madame MacEvil, but who would soon be renamed Moondragon, and ISAAC, the sentient computer based on Jupiter's moon Titan. The following issue introduced us to Mentor, the ruler of Titan; Drax the Destroyer, a superhuman warrior obsessed with killing Titan's greatest enemy; and that enemy himself, the evil god Thanos.

Thanos and Starlin both immediately moved over to CAPTAIN MARVEL, where the death-obsessed Titan unleashed the Cosmic Cube against both Mar-Vell and the Avengers. This would be merely the first of many epic adventures Starlin would craft around Thanos from 1973 into the 1990s.

What is most remarkable about Marvel in 1973, though, is the way that it vastly expanded its publishing output not by creating new super hero books but by moving aggressively into new forms of adventure stories. The company's venture into sword and sorcery, for example, had already won considerable success.

In early 1973 artist Barry Windsor-Smith took his leave of CONAN THE BARBARIAN after an astonishing three year run. Roy Thomas and Windsor-Smith ended their collaboration on the series with the introduction of Conan's female counterpart, the barbarian swordswoman Red Sonja, who debuted in issues #23 and #24. Thomas created the character by combining aspects from two female characters from stories Conan's creator, Robert E. Howard, had written outside his Conan mythos. Windsor-Smith was succeeded on the book by John Buscema, who would remain Marvel's principal Conan artist for well over a decade to come.

Probably due to CONAN's success Marvel experimented with revivals of other classic characters. Lester Dent's creation Doc Savage, the Man of Bronze, was one of the best-selling characters in the pulp magazines of the 1930s and was clearly a forebear of the comic book super heroes who followed. But somehow neither this nor any other attempt since to do Doc Savage in comics form has proved commercially successful.

Marvel had considerably more success, though, in reviving Sax Rohmer's great though decidedly politically incorrect villain, Fu Manchu, who had already inspired Marvel's Mandarin and Yellow Claw. The key here was transferring the Rohmer characters into a new genre, martial arts adventure, which had recently begun to win popularity in America through the films of the late Bruce Lee. Hence, Steve Englehart—him again!—and Jim Starlin created Shang-Chi, the "Master of Kung Fu," who debuted late in 1973 in SPECIAL MARVEL EDITION #15. Shang-Chi was the teenage son of Fu Manchu who sent him to assassinate his enemy, Dr. Petrie, another of Rohmer's characters. Shang-Chi did so—or so he thought: Petrie later turned up alive—but then encountered Rohmer's hero, the now elderly Sir Denis Nayland Smith, who opened the boy's eyes to Fu Manchu's evil. Shang-Chi, whose name appropriately meant "the rising and advancing of a spirit," then rebelled against his father and sought redemption through aiding Smith in thwarting Fu Manchu's schemes. Within another year, SPECIAL MARVEL EDITION would be renamed MASTER OF KUNG FU, and would go on to earn a reputation as one of the most sophisticated and well-crafted comics series of the 1970s.

Marvel used a true classic of science fiction as a background against which to transpose the idea of a Conan-like figure into the post-apocalyptic future. In WAR OF THE WORLDS, premiering in AMAZING ADVENTURES #18, co-creators Roy Thomas, Gerry Conway, and Neal Adams devised an alternate future in which H. G. Wells's Martians returned and conquered the Earth in 2001 AD. Less than two decades later, a band of freedom fighters arose under the leadership of the heroic Killraven. Before the year was out, WAR OF THE WORLDS was turned over to the new writer who would make the series a cult favorite, Don McGregor.

Continuing to experiment with other forms of adventure, Marvel introduced HERO FOR HIRE, starring Luke Cage. Luke was actually a man named Lucas who had been framed for a murder and sent to Seagate Prison. There he volunteered to be the subject of an experiment by the kindly Dr. Noah Burstein which endowed him with superhuman strength and bulletproof skin. Escaping from Seagate he made his way to New York City, adopted

the alias "Luke Cage," and started a one-man business. Whereas past super heroes put their lives on the line for free, because fighting crime was the "Right Thing to Do," Luke was instead a "hero for hire."

HERO FOR HIRE attempted to portray a different side of New York than previous Marvel comics had: not only the inner city, but the seamier side of the metropolis.

Marvel's biggest area of expansion was its new horror line. WEREWOLF BY NIGHT continued, and GHOST RIDER graduated from MARVEL SPOTLIGHT to his own series, and was succeeded in SPOTLIGHT by SON OF SATAN, starring the half-man, half-demon Daimon Hellstorm. One of Marvel's peaks in 1973 was artist Mike Ploog's retelling of Mary Shelley's *Frankenstein* novel in the new MONSTER OF FRANKENSTEIN series. Marvel even moved into new formats with its new black and white magazine line of horror comics, including DRACULA LIVES, VAMPIRE TALES featuring Morbius and Satana, and TALES OF THE ZOMBIE.

Two books stood out above all of Marvel's many horror titles. One was TOMB OF DRACULA, which yet another new Marvel arrival, Marv Wolfman, began writing with issue #7. In that same issue Wolfman introduced Quincy Harker, the son of two characters from Bram Stoker's original novel. Now elderly and confined to a wheelchair, Harker nonetheless continued his life's work of battling Dracula. Harker became the nucleus of a team, including the previously introduced vampire hunters Frank Drake and Rachel Van Helsing, who remained at the heart of the series throughout its run.

Marv Wolfman and artists Gene Colan and Tom Palmer formed one of the finest creative teams in Marvel' history, endowing TOMB OF DRACULA with rich and affecting characterizations and a dark vision of life, unusual for the comics of that time, in which heroic victories were far from assured and death and suffering were omnipresent.

Only three issues after coming aboard the series, Wolfman introduced Blade, the African-American vampire hunter wielding wooden daggers, in issue #10. The final issue of that year, #15, was the first of Wolfman's "Dracula's Diary" issues: collections of vignettes from the vampire lord's past, as described by the Count himself. For Wolfman's foremost achievement was in transforming Dracula himself from a cardboard figure of melodrama into a multidimensional character, indeed, the most complex of any of the cast members.

The other great horror series of the 1970s was MAN-THING in FEAR, now written by Steve Gerber. Even in his first year on the strip, Gerber demonstrated his astonishing range: he could take the series from a character study of everyday people who had found their way into Man-Thing's swamp to surreal encounters with beings from other dimensions. Within this first year readers were introduced to Jennifer Kale, the teenage girl who discovered her talent for magic; her eccentric mentor, the ancient wizard Dakimh the Enchanter; their Conan-like ally from another world, Korrek; and their demonic nemesis Thog the Nether-Spawn. Gerber indulged in political commentary through his villainous businessman F. A. Schist (get it?) and even parodied Superman through Wundarr, an alien today known as the Aquarian. Gerber's ideas reached fever pitch in his final issue of the year, #19, drawn by Val Mayerik, in which beings from other dimensions poured through the "Nexus of All Realities" in the swamp—including a talking, cigar-smoking duck named Howard! But we shall deal more with Howard and Gerber in our next installment.

And what of the X-Men, you contemporary readers ask? Still regarded as commercial failures, Marvel's mutants were restricted in 1973 to guest appearances along with their archenemy Magneto in AVENGERS #110-111. Rather, all but one of the original X-Men appeared there; the Angel had mysteriously disappeared, and in the coming year Steve Englehart would solve the mystery in a remarkable storyline in CAPTAIN AMERICA. But still, in 1973, the year that Gwen Stacy's death ended one era of Marvel history, no one could yet foresee that only two years later, one of Marvel's commercial failures would begin a new era when they were reborn in GIANT-SIZE X-MEN

—PETER SANDERSON

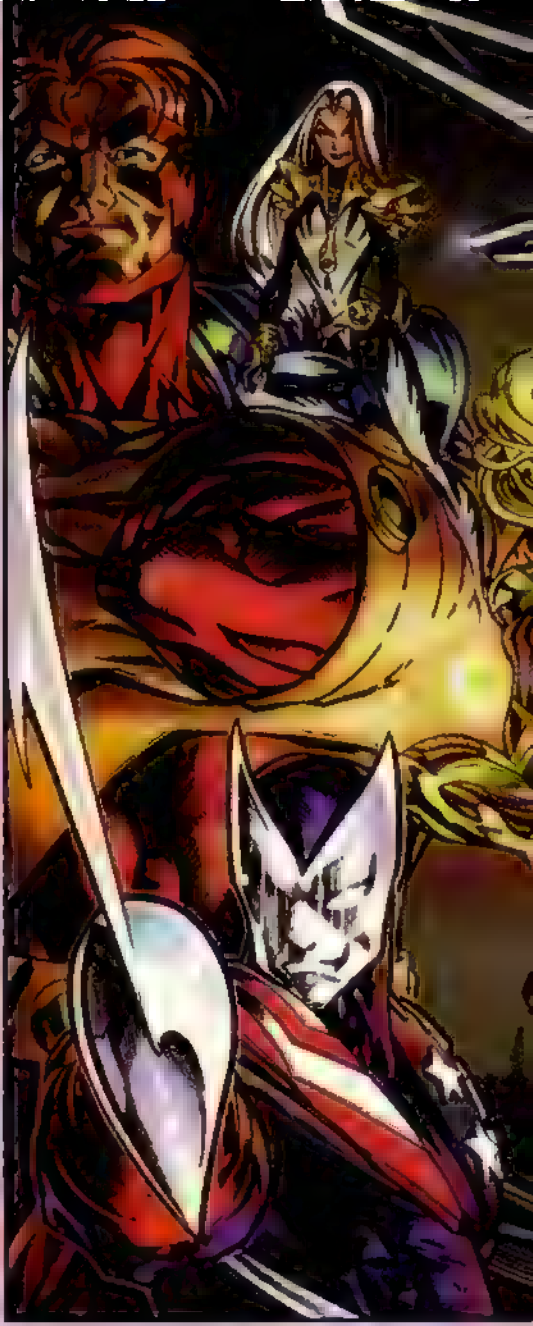
FIGHTERS MEGAMIX™
New Virtua Fighter™ 3 moves.
32 fighters.
5 battle modes.
32 rockin' arenas.
SEGA SATURN™
www.sega.com
1 OR 2 PLAYERS
11 Fighting Vipers™ and 11 combatants from Virtua Fighter™ 2.
One of the largest collections of fighters ever.
10 hidden mystery characters and 5 battle Modes.
New and nasty Virtua Fighter™ 3 moves.
VIRTUA FIGHTER 2 VS. FIGHTING VIPERS
An unparalleled, world-class festival of fighting.
Sega is registered in the U.S. Patent and Trademark office. Sega Saturn, Virtua Fighter 2, Fighting Vipers, and Fighters MegaMix are trademarks of SEGA.
© 1997 Sega, P.O. Box 8097, Redwood City, CA 94063. All rights reserved.

# HEROES

## ON SALE JULY 27

### THUNDERBOLTS: FIRST STRIKES
KURT BUSIEK/MARK BAGLEY/MARK FARMER

**REPRINTED BY POPULAR DEMAND: THUNDERBOLTS #1&2!** THE SHOCKING FIRST TWO ISSUES OF THIS CONTROVERSIAL AND HUGELY ENTERTAINING SERIES SOLD OUT, NOW YOU CAN DISCPVER WHAT EVERYBODY'S RAVING ABOUT WITH THIS 64-PAGE COLLECTION.



## ON SALE AUGUST 6

### DAREDEVIL NO.368
JOE KELLY/GENE COLAN/BUD LAROSA

**GUEST-STARRING DD'S FATALE FLAME, BLACK WIDOW AND WOLVERINE'S NASTY NEMESIS, OMEGA RED!** THE RUSSIANS ARE COMING! THE RUSSIANS ARE COMING! IF THE HERO OF HELL'S KITCHEN THINKS THE COLD WAR IS HEATING UP WITH THE ARRIVAL OF OMEGA RED JUST WAIT UNTIL BLACK WIDOW MAKES THE SCENE! BUT WHOSE SIDE WILL NATASHA ROMANOV CHOOSE WHEN SHE ENTERS THE FRAY? DONT MISS DDIN ELEKTRA #12

### THE FANTASTIC FOUR NO.12
COVER BY JIM LEE
JIM LEE & BRANDON CHOI/BRETT BOOTH/TOM MCWEENEY

**THIS DOUBLE-SIZED, 48-PAGE BLOCKBUSTER BEGINS THE END OF HEROES REBORN!** YOU'VE SEEN THE FANTASTIC FOUR SUCCEED IN SAVING THE EARTH FROM **GALACTUS** BUT HAVE YOU EVER SEEN THEM *FAIL?!* AND WHAT'S EVEN MORE UNBELIEVABLE IS THAT THEIR LAST, BEST HOPE IS NONE OTHER THAN **DOCTOR DOOM?!** ALL BETS ARE OFF AS WE ALL PREPARE FOR HEROES RETURN! ***CONTINUED IN AVENGERS #12!***

### HERCULES AND THE HEART OF CHAOS NO.3 (OF 3)
TOM DEFALCO/RON FRENZ/PAT OLLIFFE

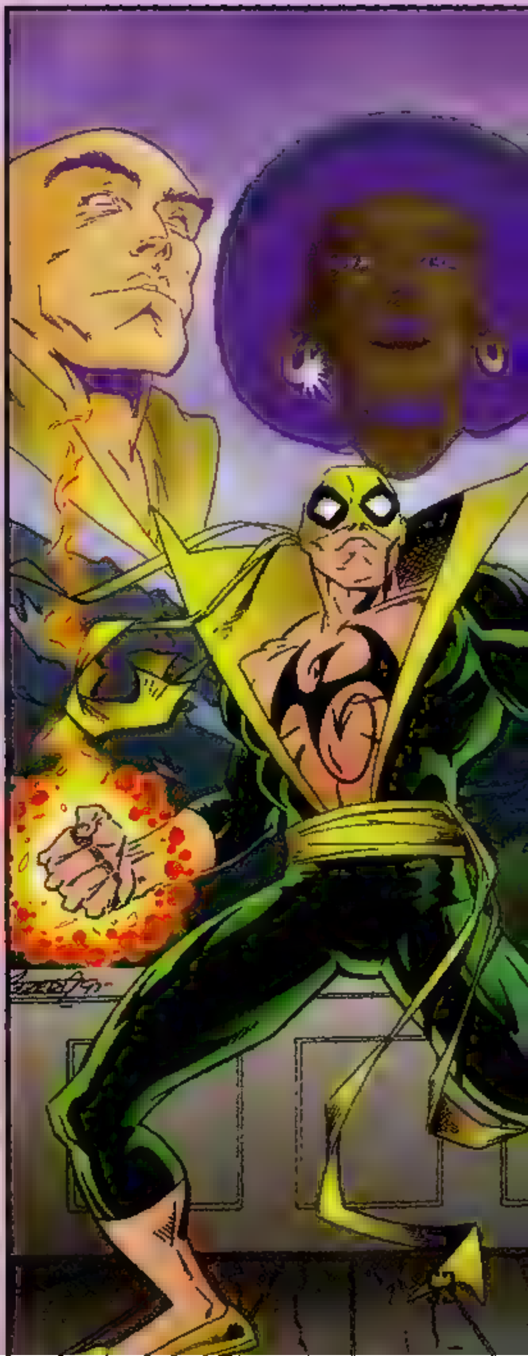
**THE CHAOTIC CONCLUSION TO THE PRINCE OF POWER'S ALL-NEW LIMITED SERIES!** BETRAYED BY THE TRAITOR WITHIN S.H.I.E.L.D., **HERCULES** STANDS HELPLESS TO PREVENT **ARES** FROM RETURNING THE WORLD TO THE TECHNOLOGICAL LEVEL OF THE DARK AGES! AND, EVEN IF HE MANAGES TO FREE HIMSELF, THE SCION OF ZEUS IS NOW MERELY MORTAL-WHEREAS ARES POSSESSES ALL THE POWER OF A GOD!

### KA-ZAR NO.6
MARK WAID/PINO RINALDI

LOOK OUT, NEW YORK, THE RAMPAGING **RHINO** IS RUMBLING DOWN BROADWAY AND KA-ZAR'S ROADKILL! PLUS: MORE CLUES TO THE IDENTITY OF THE *MAJOR LEAGUE* FOE WHOSE ULTIMATE GAMBLE COULD CHANGE THE FACE OF THE WORLD!

### UNCANNY ORIGINS NO.14 STARRING IRON FIST
LEN WEIN/M.C. WYMAN/RALPH CABRERA

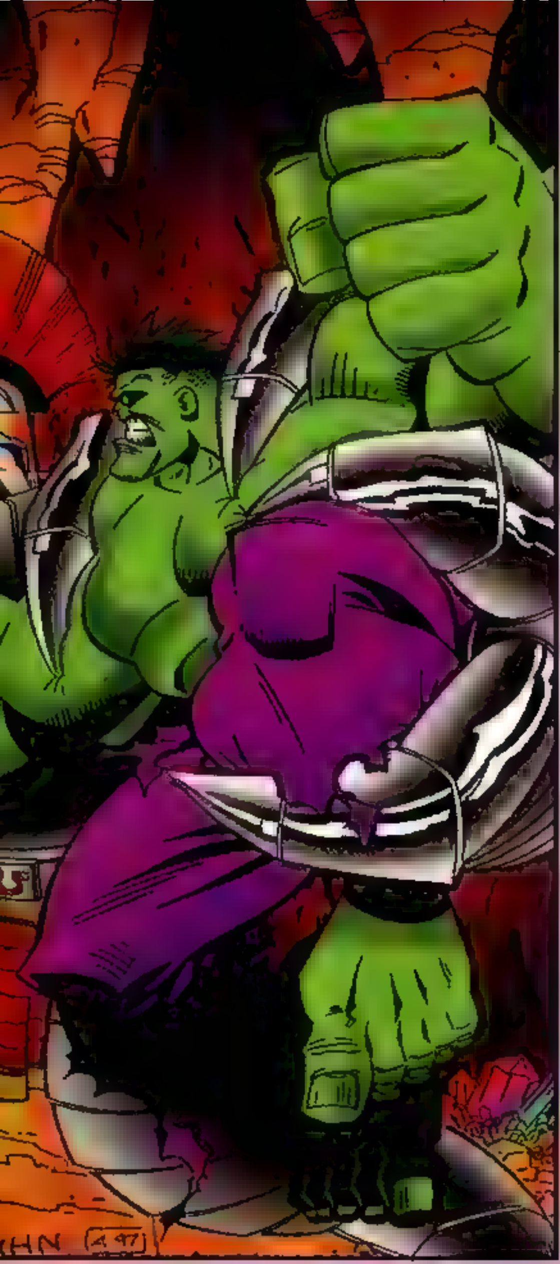
HE WAS BORN DANIEL RAND. AT THE AGE OF 9, HIS LIFE WAS SHATTERED BY THE MURDER OF HIS FATHER. AT 19, HE EMERGED FROM THE MYSTIC CITY OF K'UN LUN REBORN IN THE FIRES OF A DRAGON'S HEART. HIS ARE THE MOST FINELY-HONED MARTIAL ARTS SKILLS IN THE WORLD. HE WAS BORN DANIEL RAND HE BECAME IRON FIST!



## ON SALE AUGUST 13

### AVENGERS NO.12
WALT SIMONSON/MICHAEL RYAN/SALEEM CRAWFORD

**CONTINUING THE EVENTS FROM FANTASTIC FOUR #12! DOCTOR DOOM** RACES BACK IN TIME TO WARN THE AVENGERS OF THE END OF THE WORLD, BUT WILL THEY TRUST HIM? THEY BETTER, IF THEY HOPE TO SURVIVE THE NIGH UNBEATABLE HERALDS OF GALACTUS! ***CONTINUED IN IRON MAN #12!***



## ON SALE AUGUST 13

### GHOST RIDER NO.89
IVAN VELEZ JR./JAVIAR SALTERES/ANDREW PEPOY

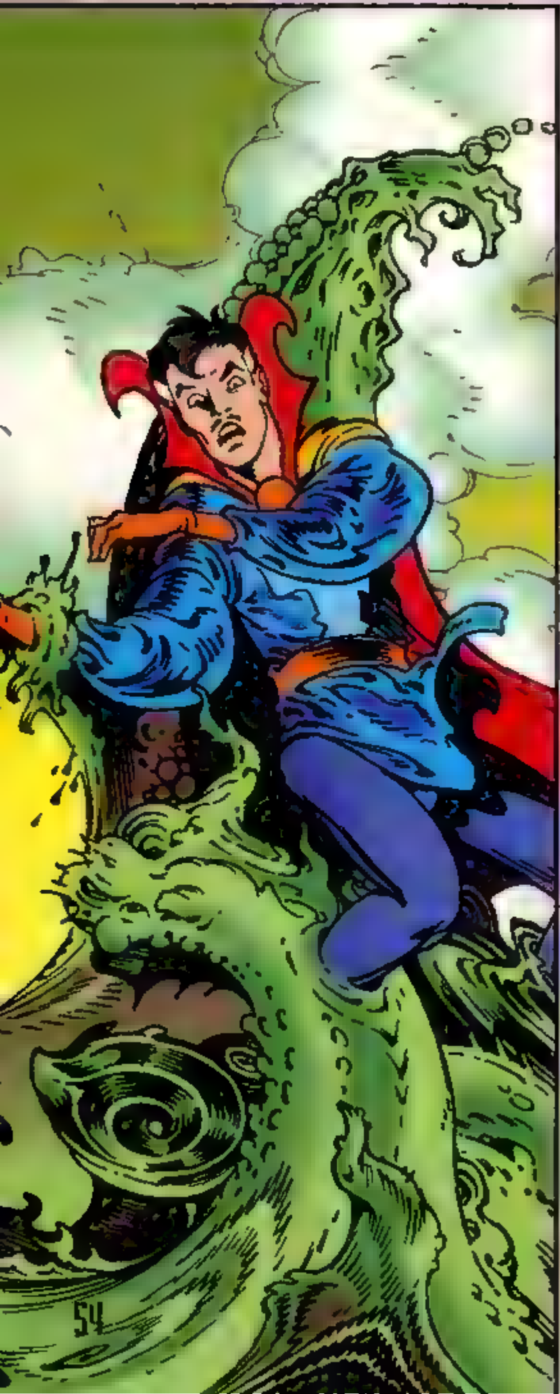
**JAVIAR SALTERES** JUMPS BACK ON THIS FLAMIN' HARLEY FULL TIME JUST AS FOES FROM GHOST RIDER'S PAST AND PRESENT STRIKE! AS **BLACKHEART** GATHERS HIS FORCES, GHOST RIDER MUST FACE A VILLAIN HE LAST ENCOUNTERED IN A PREVIOUS INCARNATION! AND IF HE SURVIVES, HE MUST BEAR WITNESS TO THE BIRTH OF AN ***ALL-NEW SPIRIT OF VENGEANCE*** AN EVENT THAT LEADS INTO NEXT MONTH'S "LAST TEMPATION" STORYLINE!

### JOURNEY INTO MYSTERY NO.513
TOM DEFALCO/SAL BUSCEMA/AL MILGROM

**AT LONG LAST, THE SENSE-SHATTERING CONCLUSION TO THE OFFBEAT SAGA OF THE LOST GODS!** IT'S ALL-OUT ACTION IN THE MIGHTY MARVEL MANNER AS **ODIN** BATTLES **SETH** FOR THE FATE OF LIFE ITSELF! PLUS: LEARN THE FINAL FATE OF RED NORVELL AND THE NEW STATUS OF ALL YOUR FAVORITE ASGARDIANS AS THEY'RE PUT INTO PLACE IN ANTICIPATION OF THIS FALL'S HEROES RETURN! FEATURING CAMEOS BY **SPIDER-MAN, DAREDEVIL** AND A HOST OF MARVEL'S MAGNIFICENT SUPER STARS!

### MARVEL ADVENTURES NO.7
### STARRING THE HULK
RALPH MACCHIO/ANDY KUHN/HARRY CANDELARIO

BRUCE BANNER IS KIDNAPPED BY **TYRANNUS**, AND FORCED TO USE HIS SCIENTIFIC KNOWLEDGE TO HELP THIS EVIL REFUGEE FROM THE ROMAN EMPIRE! BUT WHAT HAPPENS WHEN BANNER'S ALTER EGO IS LET LOOSE IN TYRANNUS' UNDERGROUND KINGDOM? YOU GUESSED IT, IT'S A SUBTERRANEAN SMASH-FEST, **HULK** STYLE!



## ON SALE AUGUST 20

### DR. STRANGE: WHAT IS IT THAT DISTURBS YOU, STEPHEN?
P. CRAIG RUSSELL & MARK ANDREYKO/P. CRAIG RUSSELL

WITNESS THE SEDUCTION OF STEPHEN STRANGE BY THE MAD SORCERESS ELECTRA. WHEN STRANGE FINDS THAT HIS SERVANT WONG HAS BEEN KIDNAPPED, HE HAS BUT ONE CHOICE: RELINQUISH HIS MYSTIC POWER TO GAIN HIS FREEDOM. FROM THE ARCANE SHADOWS OF THE SANCTUM SANCTORUM TO THE DIZZYING SPIRES OF THE MYSTICAL CITY OF DITKOPOLIS, DR. STRANGE MUST RISK ALL TO MAINTAIN THE TITLE OF SORCERER SUPREME.

### HEROES FOR HIRE NO.4
JOHN OSTRANDER/PASCUAL FERRY/JAIME MENDOZA

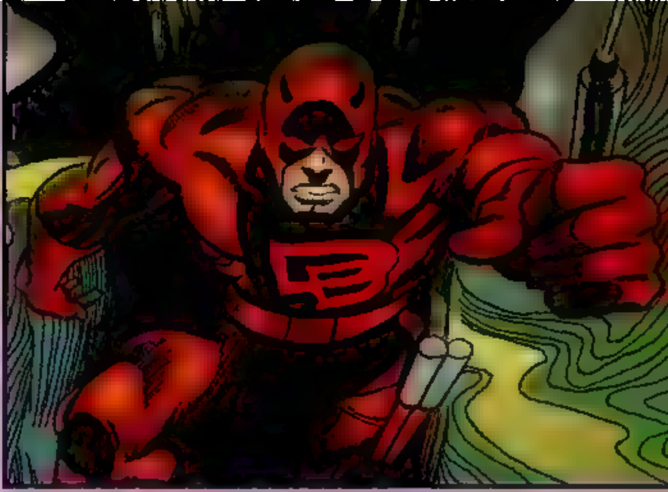
**POWER MAN VS. IRON FIST?!** LUKE CAGE JOINS HEROES FOR HIRE, BUT HE AND HIS OLD BUDDY IRON FIST HAVE NO TIME TO REMINISCE, BECAUSE THEY'RE TOO BUSY TRYING TO KILL EACH OTHER! WHY? MAYBE THE INSIDIOUS **CONTROLLER** KNOWS! PLUS: A SURPRISE VISITOR FROM **BLACK KNIGHT'S** PAST A VISITOR WITH A SHOCKING REVELATION THAT LEADS DIRECTLY INTO HEROES RETURN!

### THE INCREDIBLE HULK NO.457
PETER DAVID/DAVID BREWER/CAM SMITH

FEATURING THE BATTLE THAT THE FANS DEMANDED: THE HULK VS. **JUGGERNAUT!** IT'S TIME FOR THE UNSTOPPABLE FORCE TO MEET THE IMMOVABLE OBJECT BUT THIS TIME, THE HULK HAS BEEN CHANGED INTO A HORSEMAN OF APOCALYPSE! OF COURSE YOU KNOW, THIS MEANS WAR! GUEST-STARRING THE AFOREMENTIONED **APOCALYPSE, ABSORBING MAN, OZYMANDIAS** AND **THE NEW WORLD ORDER!**

### IRON MAN NO.12
COVER BY WILCE PORTACIO
JIM LEE & JEPH LOEB/RYAN BENJAMIN/SCOTT WILLIAMS

**CONTINUED FROM AVENGERS #12!** IRON MAN AND DOCTOR DOOM, TEAMMATES?! VICTOR VON DOOM HOLDS THE KEY TO DEFEATING GALACTUS, BUT WILL TONY STARK TRUST HIM? IT'S THE ARMORED AVENGER'S GREATEST TEST YET, AND HE'LL NEED ALL OF THE POWER OF HIS ARMOR AND HIS BRAIN TO SURVIVE! **THIS 48-PAGE SHOCKER CONTINUES IN CAPTAIN AMERICA #12!**



## ON SALE AUGUST 20

### SQUADRAN SUPREME
TRADE PAPERBACK
*NEW PAINTED COVER BY ALEX ROSS*
MARK GRUENWALD/BOB HALL & PAUL RYAN/
DAN BULANADI, JOHN BEATTY & BOB LAYTON

A RECENT PROFILE IN COMBO MAGAZINE SAID IT BEST: "IMAGINE A WORLD IN WHICH THE MOST POWERFUL SUPERHEROES PLUNGE CIVILIZATION INTO RUIN, AND THEN SWEAR TO UNDO THE DAMAGE BY SOLVING EVERY PROBLEM MANKIND HAS EVER FACED. THAT'S THE CHILLING PREMISE OF THIS 12-ISSUE MAXI-SERIES WHICH OFFERS A RADICAL VIEW OF TRADITIONAL SUPERHERO COMICS. WHEN THE SQUADRAN SUPREME DECIDES IT'S NOT ENOUGH TO USE THEIR POWERS TO FIGHT CRIME AND SAVE LIVES, THEY TURN THEIR EFFORTS TOWARD ELIMINATING WAR, FAMINE, DISEASE, AND ANY OTHER TERRIBLE SUFFERING THAT AFFLICTS MANKIND EVEN IF IT MEANS TAKING AWAY THE FREEDOM OF THOSE THEY SEEK TO PROTECT. AND IN THE WAKE OF THEIR DECISION, ONE QUESTION REMAINS: IN A WORLD DOMINATED BY SUPER-POWERED BEINGS, WHERE DOES THE ORDINARY MAN FIT IN?" THIS 352 PAGE COLLECTION SPORTS A NEW PAINTED COVER BY ALEX ROSS!

### THUNDERBOLTS NO.7
KURT BUSIEK/MARK BAGLEY/VINCE RUSSELL

CITIZEN V WANTS THE CITY OF NEW YORK TO TURN OVER THE AVENGERS' COMPUTER FILES! WILL THE BIG APPLE MEET THIS DEMAND AND WILL THE REST OF THE T-BOLTS BE CONTENT TO SIT ON THE SIDELINES AND LET THE TOWN BE DESTROYED IF IT DOESN'T?

## ON SALE AUGUST 27

### CAPTAIN AMERICA NO.12
JAMES ROBINSON/JOE BENNETT/SANDRA HOPE

**CONTINUED FROM IRON MAN #12 THE 48-PAGE FINALE TO THE GALACTUS SAGA!** HOW CAN CAPTAIN AMERICA POSSIBLY DEFEAT THE DEVOURER OF WORLDS?! HE CAN'T, NOT WITHOUT THE ULTIMATE SACRIFICE OF THE **SILVER SURFER!**

### DEADPOOL NO.9
JOE KELLY/ED MCGUINNESS/NATHAN MASSENGILL

A NEW VILLAIN STEPS ONTO THE SCENE, BUT IS IT DEADPOOL HE'S AFTER? PLUS: MORE ON GERRY, THE MYSTERIOUS BUM AND THE RETURN (OF SORTS) OF AN OLD FOE.

### ELEKTRA NO.11
PETER MILLIGAN/MIKE DEODATO JR.

**AT LONG LAST ELEKTRA COMES FACE-TO-FACE WITH DAREDEVIL!** IN PART 1 OF "AMERICAN SAMURAI", ELEKTRA IS DRAWN TO THE SCENE OF A GRUESOME CRIME, AND SO IS HER EX-LOVER, THE MAN WITHOUT FEAR! AND WHEN A VIGILANTE STRIKES DOWN THE CULPRITS, MATT AND ELEKTRA MUST PUT ASIDE THEIR PAST TO STOP HIS PATH OF RAGE. BUT WHEN HONOR, FATE AND PASSION COLLIDE, WILL MARVEL'S MOST COMBUSTIBLE COUPLE DETONATE ONCE AGAIN?!

### MARVEL: HEROES & LEGENDS 1997
*COVER BY JOHN ROMITA SR.*
STAN LEE & JAMES FELDER/VARIOUS/VARIOUS

**MARVEL'S ONCE-A-YEAR TRADITION CONTINUES WITH A ONCE-IN-A-LIFETIME ONE-SHOT SPOTLIGHTING ALL-NEW WORK BY SOME OF COMICDOM'S ALL-TIME GREATS!** FACE FRONT, FRANTIC ONES! **STAN "THE MAN" LEE** RETURNS TO SPIN A WHOLE NEW TAKE ON A CLASSIC MARVEL MOMENT AND THIS TIME, HE TEAMS WITH ARTISTIC GIANTS INCLUDING **STEVE DITKO, SAL BUSCEMA, DICK AYERS, AL MILGROM** AND **GIL KANE!** THIS 48-PAGE ADVENTURE TAKES A BEHIND-THE-SCENES LOOK AT AVENGERS #16, IN WHICH **THOR, IRON MAN, GIANT-MAN** AND **THE WASP** RESIGN FROM THE TEAM AND HISTORY IS MADE AS **CAPTAIN AMERICA** IS FORCED TO TURN A RAG-TAG TEAM OF EX-SUPER-VILLAINS INTO THE EARTH'S MIGHTIEST HEROES! JOIN **HAWKEYE, QUICKSILVER, SCARLET WITCH** AND ALL YOUR CLASSIC FAVORITES AND TAKE A RING-SIDE SEAT FOR THE UNTOLD STORY BEHIND THE LEGEND! JUST LOOK FOR THE ALL-NEW COVER BY "JAZZY" **JOHN ROMITA SR.**! 'NUFF SAID!

### SILVER SURFER NO.132
J.M. DEMATTEIS/PAUL PELLETIER

SURFER AND ALICIA MASTERS RETURN TO THE PRESENT, ONLY TO FIND HER STEP-FATHER, THE PUPPET MASTER, MISSING! WHAT HAS BECOME OF THIS REFORMED VILLAIN? AND WHAT DOES SORRENTINO THE MYSTERIOUS WOMAN WHO'S BEEN TRACKING THE SURFER, HAVE TO DO WITH HIS DISAPPEARANCE?

# SPIDER-MAN

## ON SALE AUGUST 6

### MARVEL TEAM-UP NO.2
### STARRING SPIDER-MAN & HERCULES

TOM PEYER/PAT OLLIFFE/AL WILLIAMSON

WHEN A MEGOMANIACAL MENACE CALLING HIMSELF **DR. ZEUS** UNLEASHES AN ARMY OF SCIENTIFICALLY-CREATED MYTHOLOGICAL ON MANHATTAN, IT'S TIME FOR SPIDEY AND THE PRINCE OF POWER TO SAVE THE DAY AND FOR HERCULES TO REDEEM THE BESMIRCHED NAME OF HIS FATHER!

### THE SENSATIONAL SPIDER-MAN NO.20

TODD DEZAGO/RICHARD CASE/RICHARD CASE

RUN, DON'T WALK (LIKE AN EGYPTIAN), TO THE NEW COMIC SECTION TO GRAB THE BRAIN-BLASTING CONCLUSION TO THE LIVING PHARAOH STORY! WILL SPIDEY BE ABLE TO CONTAIN AN ANCIENT EVIL SO POWERFUL IT COULD OVERWHELM THE WORLD? AND WHAT IS THE MYSTERY OF THE WOMAN KNOWN AS AKASHA?

## ON SALE AUGUST 13

### THE AMAZING SPIDER-MAN NO.427

*DOUBLE GATEFOLD COVER BY JOHN ROMITA SR. & STEVE SKROCE*

TOM DEFALCO/STEVE SKROCE/BUD LAROSA

**BACK BY POPULAR DEMAND: THE ONE AND ONLY *ORIGINAL* DOCTOR OCTOPUS!** BUT FOR THE ANCIENT ORDER OF **THE HAND** TO REANIMATE OTTO OCTAVIO'S BODY, SOMEONE MUST DIE! WILL IT BE **DELILAH, LADY OCK, THE ROSE, MASTER PROGRAMMER** OR SPIDER-MAN HIMSELF?! PLUS: COMMEMORATING THE RETURN OF DR. OCTOPUS, THIS ISSUE FEATURES A SPECIAL *DOUBLE GATEFOLD COVER* BY CLASSIC SPIDEY ARTIST **JOHN ROMITA SR.** AND CURRENT AMAZING SPIDER-MAN PENCILER **STEVE SKROCE** THAT CREATES A MONTAGE CHRONICALING THIS CLASSIC RIVALRY!

## ON SALE AUGUST 13

### UNTOLD TALES OF SPIDER-MAN NO.25

KURT BUSIEK/PAT OLLIFFE/BOB MCLEOD

**FEAR-FRAUGHT FINAL ISSUE!** IN HIS LAST DAYS OF HIGH SCHOOL, SPIDER-MAN IS FORCED TO BATTLE HIS MOST INFAMOUS FOE-**THE ORIGINAL GREEN GOBLIN!**

## ON SALE AUGUST 20

### PETER PARKER, SPIDER-MAN NO.84

HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

**GUEST-STARRING THE UNSTOPPABLE JUGGERNAUT!** SOMEONE'S BROUGHT A RINGER INTO NEW YORK'S GANG WAR  THE WALKING TANK KNOWN AS **THE JUGGERNAUT!** NO ONE KNOWS WHO HE'S WORKING FOR, BUT WHEN JUGGIE COMES TO TOWN, EVERYONE TAKES THEIR LUMPS  EVEN SOMEONE WITH A THICK SKULL LIKE HAMMERHEAD!

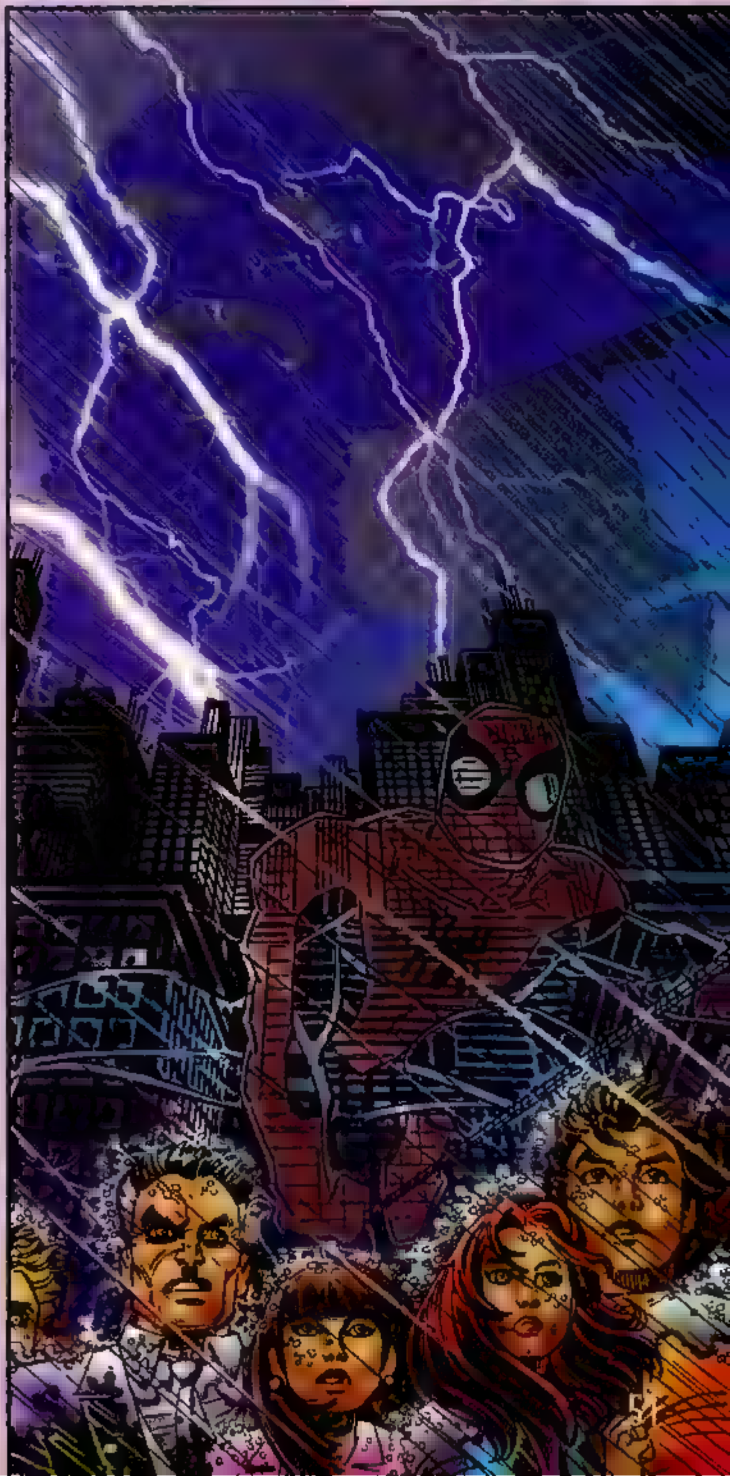
## ON SALE AUGUST 27

### THE SPECTACULAR SPIDER-MAN NO.250

*DOUBLE GATEFOLD COVER BY JOHN ROMITA SR. & JOHN ROMITA JR.*

J.M. DEMATTEIS/LUKE ROSS/DAN GREEN

LAST SEEN IN THE HISTORIC PETER PARKER, SPIDER-MAN #75, NORMAN OSBORN RETURNS TO CONTINUE HIS CAMPAIGN OF TERROR! AND THIS TIME, HE'S GOT PLANS TO RETAKE OSBORN INDUSTRIES, GRAB CONTROL OF THE DAILY BUGLE, SUE BEN URICH AND MAKE LIFE MISERABLE FOR LIZ OSBORN, J. JONAH JAMESON, MARY JANE AND PETER PARKER! *(AND  WHILE WE'RE ON THE SUBJECT OF NORMAN OSBORN, DON'T MISS THE GREEN GOBLIN'S APPEARANCE IN THE UNTOLD TALES OF SPIDER-MAN #25.)*



### SPIDER-MAN/BATMAN

J.M. DEMATTEIS/MARK BAGLEY/MARK FARMER

**AVAILABLE AGAIN!** RELEASED IN CONJUNCTION WITH DC'S BATMAN/SPIDER-MAN ONE-SHOT, THIS 48-PAGE BOOKSHELF COMIC TEAMED THE WALL-CRAWLER AND THE DARK KNIGHT AGAINST THE DEMENTED DUO OF CARNAGE AND THE JOKER!

### VENOM: SIGN OF THE BOSS NO.2 (OF 2)

IVAN VELEZ JR./TOM DERENICK/CHRIS IVY

**IT'S THE LETHAL PROTECTOR VS. THE SPIRIT OF VENGEANCE IN THIS TWO-FISTED, TWO-ISSUE LIMITED SERIES!** IN A HOUSE OF WORSHIP IN THE BRONX, VENOM TAKES ON **GHOST RIDER** FOR THE LIFE OF A SOUTH AMERICAN DICTATO, LITTLE SUSPECTING THAT HIS MISSION IS NOT WHAT IT SEEMS!

# X-MEN

## ON SALE AUGUST 6

### CABLE NO.47
JAMES ROBINSON/RANDY GREEN/SCOTT HANNA
OPERATION: ZERO TOLERANCE
**"NO ESCAPE"-THE CONCLUSION!** THE SECRETS OF PROFESSOR X MUST NOT FALL INTO THE HANDS OF THE MAN THEY CALL **BASTION!** BUT A VICTORY NOW WILL MAKE CABLE A FUGITIVE LATER! **THIS IS IT, THE ISSUE THAT SETS THE NEW DIRECTION FOR CABLE, OUT OF THE XAVIER INSTITUTE, AWAY FROM X-FORCE AND ON HIS OWN!**

### MAVERICK NO.2
JORGE GONZALEZ/JIMMY CHEUNG/ANDREW PEPOY
**MAVERICK'S MYSTERIOUS PAST IS REVEALED HERE!** WHO WAS MAVERICK BEFORE HE JOINED THE C.I.A. AND THE WEAPON X PROGRAM? WHAT IS THE SECRET BEHIND HIS WIFE'S LIFE AS A DOUBLE AGENT AND HER TRAGIC DEATH? NOW THAT THE LEGACY VIRUS IS IN TEMPORARY REMISSION, CAN DAVID NORD FIND HAPPINESS OR WILL HE BE CONSUMED BY HIS QUEST FOR VENGEANCE? FEATURING FLASHBACK CAMEOS BY VICTOR CREED AND LOGAN, KNOWN NOW AS **SABRETOOTH** AND **WOLVERINE!**

### MAVERICK NO.2
*VARIANT COVER BY JIMMY CHEUNG & ANDREW PEPOY*

### UNCANNY X-MEN NO.348
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND
THE X-MEN (ROGUE, BEAST, JOSEPH, BISHOP AND TRISH TILBY) FIND THEMSELVES STRANDED IN THE ANTARTIC BASE ONCE USED BY MAGNETO!

## ON SALE AUGUST 13

### ALPHA FLIGHT NO.3
STEVEN T. SEAGLE/SCOTT CLARK/CHRIS CARLSON
THE TEAM FACES THEIR GREATEST CHALLENGE, BUT WHAT AWAITS THEM COULD BE A FATE WORSE THAN DEATH! RISING FROM THE GRAVE COMES CHINOOK, THE MONSTROUS FOE LAST SEEN IN THE PAGES OF THE FLASHBACK SPECIAL, ALPHA FLIGHT: IN THE BEGINNING!

### CLANDESTINE VS. THE X-MEN
### TRADE PAPERBACK
*NEW COVER BY ALAN DAVIS*
ALAN DAVIS/ALAN DAVIS/MARK FARMER
ALAN DAVIS CALLED THEM "A CROSS BETWEEN A TRADITIONAL SUPER-HERO GROUP AND THE ADDAMS FAMILY"-WE CALL THEM THE STRANGEST SUPER-POWERED FAMILY OF THEM ALL: **WALLOP, ARGENT, KIMERA, VEX, IMP** AND **CRIMSON CRUSADER, THE CLANDESTINE!** THIS 288-PAGE VOLUME COLLECTS THE NOW CLASSIC CLANDESTINE #1-8 AND THE TWO-PART LIMITED SERIES STARRING **THE X-MEN!** FEATURING CAMEOS BY **SPIDER-MAN, SILVER SURFER, THE HULK, CAPTAIN AMERICA** AND MORE, THIS SERIES GAVE DAVIS THE CHANCE TO RUN WILD WITH HIS VERY OWN CREATION AND NOW YOU CAN JOIN THE FUN AND FIND OUT WHAT EVERYONE STILL TALKS ABOUT!

### DAYDREAMERS NO.3 (OF 3)
J.M. DEMATTEIS & TODD DEZAGO/MARTIN EGELAND/
HOWARD M. SHUM
**THE FANTASTIC FINALE TO THIS FRIGHTFUL FLIGHT OF FANCY!** THE REAL PURPOSE OF THE DAYDREAMERS' JOURNEY IS REVEALED AS **FRANKLIN RICHARDS** AND HIS COMPANIONS FINALLY LEARN THE SHOCKING SECRET OF THEIR PURSUER, THE MYSTERIOUS **DARK HUNTER!** AND THIS SECRET MAY DETERMINE NOT ONLY WHETHER OUR DIMENSIONAL-HOPPING MISFITS EVER MAKE IT HOME, BUT THE FATE OF ALL REALITY AS WELL! **FEATURING AN ENDING THAT SETS THE STAGE FOR THE UPCOMING HEROES RETURN EPIC!**

### GENERATION X NO.31
JAMES ROBINSON/CHRIS BACHALO
**GUEST-WRITER JAMES ROBINSON (LEAVE IT TO CHANCE) CONCLUDES HIS FOUR-ISSUE RUN WITH A BANG!** WHILE THE KIDS ARE CORNERED BY A LEGION OF MUTANT-HUNTING SENTINELS, THE WHITE QUEEN STRIKES A DEAL THAT DELIVERS PENANCE BACK INTO THE HANDS OF EMPLATE! PLUS: AT LONG LAST, THE SECRET OF M REVEALED!

## ON SALE AUGUST 13

### UNCANNY X-MEN '97
JORGE GONZALEZ/DUNCAN ROULEAU

WAR ERUPTS IN A SMALL AFRICAN VILLAGE AT THE EDGE OF THE SAHARA AND THE FUTURE OF GENE NATION IS AT STAKE! WHEN THE RAZORS (OF HUMANITY'S LAST STAND) TARGET THE MUTANTS LAST SEEN IN THE STORM LIMITED SERIES, **CYCLOPS**, **STORM**, **CANNONBALL** AND **PHOENIX** ENGAGE IN A DEADLY TUG-OF-WAR WITH THE BROTHERHOOD! WILL GENE NATION ACCEPT THE HELP OF THE X-MEN OR WILL HAVOK, FATALE AND THE DARK BEAST CLAIM NEW RECRUITS? FIND OUT IN THIS ALL-NEW, 48-PAGE ANNUAL BY **JORGE GONZALEZ** (MAVERICK) AND JUGGERNAUT'S **DUNCAN ROULEAU!**

### X-FACTOR NO.138
HOWARD MACKIE/JEFF MATSUDA/ART THIBERT

SABRETOOTH IS IN CHARGE OF THE U.S. GOVERNMENT'S HOUND PROGRAM, AND THE FIRST OF HIS TARGETS IS NONE OTHER THAN HIS EX-TEAMMATE OF THE WEAPON X PROGRAM, MAVERICK! BUT BEFORE SABRETOOTH HAS THE CHANCE TO TRACK DOWN HIS TARGET, OMEGA RED STOPS HIM DEAD IN HIS TRACKS!

## ON SALE AUGUST 20

### COLOSSUS NO.1
BEN RAAB/BRYAN HITCH/PAUL NEARY

**COLOSSUS** AND **MEGGAN** HIT PARIS, THE CITY OF LOVE, ONLY TO FIND THEMSELVES PAWNS IN A DEADLY GAME A GAME ORCHESTRATED BY THE DEMENTED **ARCADE!** THIS MADMAN SET TWO X-MEN AFTER EACHOTHER'S THROATS IN THE WOLVERINE & GAMBIT LIMITED SERIES, SO WHY DOES HE DEMAND THAT COLOSSUS TO KILL HIM? THE METAL MAN NOW ONLY HAS TWO CHOICES: KILL ARCADE OR DIE! FACED WITH AN OFFER HE MUST REFUSE, AND THE BLOOD OF PROTEUS AND RIPTIDE ON HIS HANDS, CAN COLOSSUS CONFRONT HIS SINS AND ESCAPE ALIVE?

### EXCALIBUR NO.113
BEN RAAB/PETE WOODS/SCOTT KOBLISH

COLOSSUS AND MEGGAN ARRIVE AT MOUNT WUNDAGOR IN A STORY THAT SETS UP NOT ONLY THE **COLOSSUS** ONE-SHOT, BUT ALSO **QUICKSILVER #1!** ALSO, PETE WISDOM AND NIGHTCRAWLER CONFRONT A MYSTERY FROM WISDOM'S PAST, AND A HORRENDOUS FATE BEFALLS A MEMBER OF THE TEAM LEADING INTO NEXT MONTH'S **NEW MUTANTS** LIMITED SERIES! FEATURING THE ART OF BACKLASH'S **PETE WOODS!**

### PSYLOCKE & ARCHANGEL: CRIMSON DAWN NO.3 (OF 4)
BEN RAAB/SALVADOR LARROCA/ART THIBERT

CONTINUING THE X-MEN'S LETHAL LOVER'S LIMITED SERIES! THE SHADOWY ULTIMATE UNDERCLOAK WANTS TO REPLACE PSYLOCKE, AND IF THE MYSTICAL MITE KNOWN AS GOMURR CAN'T HELP ARCHANGEL SHE'LL DIE!

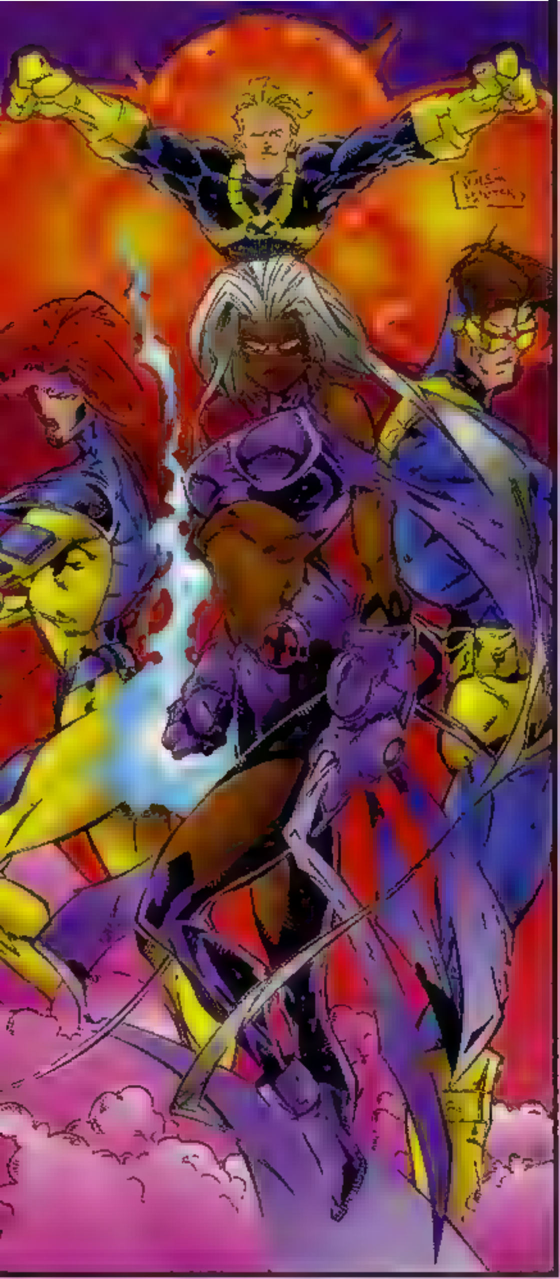
### WHAT IF? NO.101
STARRING ARCHANGEL

JOHNNY GREENE & FRED HAYNES/FRED HAYNES/ART THIBERT

WHAT IF? SWINGS ITS SPOTLIGHT ON THE ORIGINAL LINE-UP OF X-FACTOR: ANGEL, ICEMAN, JEAN GREY, BEAST AND CYCLOPS! BUT DON'T EXPECT A HAPPY REUNION AS WE FIND OUT WHAT WOULD HAVE HAPPENED IF ANGEL HAD REMAINED A HORSEMAN OF APOCALYPSE!

### X-MAN NO.31
MARK BERNARDO/RICK LEONARDI/DAN GREEN

WHY IS NATE GREY HAVING NIGHTMARES OF THE X-MEN? COULD IT HAVE SOMETHING TO DO WITH THE TELEPATHIC DISTRESS CALLS EMINATING FROM A SMALL CHILD FROM THE FOOTHILLS OF WEST VIRGINIA? IT JUST MIGHT, ESPECIALLY SINCE IT LEADS TO ONE OF THE MOST VILLAINOUS MUTANTS YOU THOUGHT YOU'D NEVER SEE AGAIN!



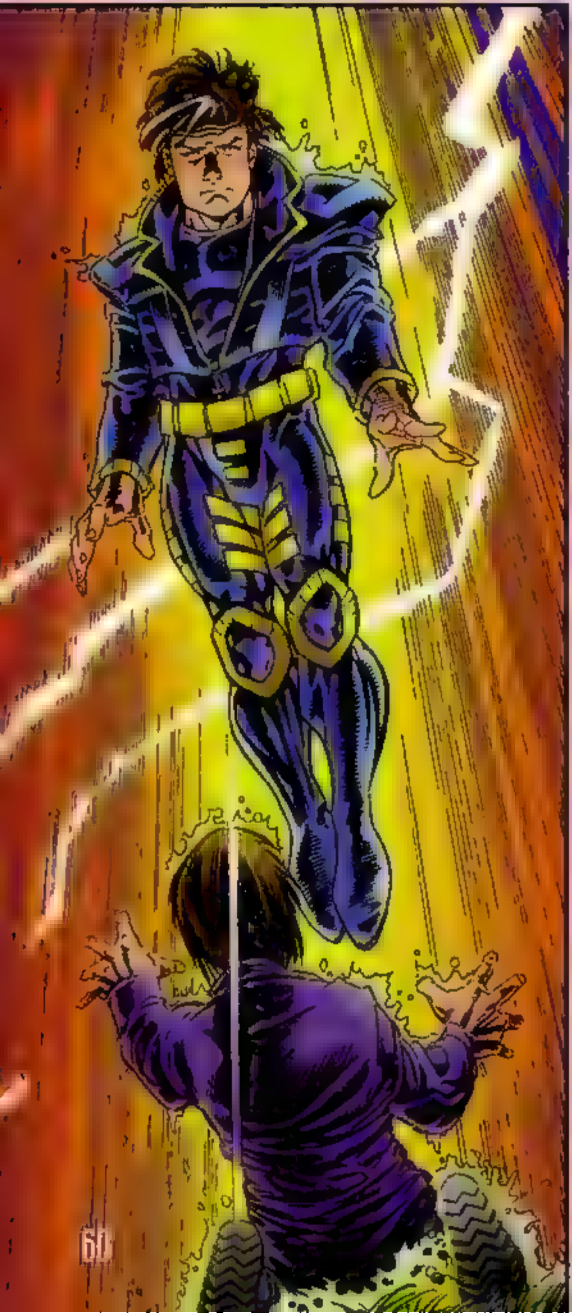
## ON SALE AUGUST 20

### X-MEN NO.68
SCOTT LOBDELL/CARLOS PACHECO/ART THIBERT
OPERATION: ZERO TOLERANCE
SENATOR ROBERT KELLY, LONG A THORN IN THE X-MEN'S SIDE, RISKS HIS POLITICAL CAREER AS HE SPEAKS OUT AGAINST THE OUT-OF-CONTROL OPERATION ZERO TOLERANCE! MEANWHILE, ICEMAN AND CECILIA MUST JOIN FORCES WITH THE MUTANT KNOWN AS MARROW IN THE HOPES OF FINDING THE MYSTERY WOMAN WHO HOLDS THE ONE SECRET THAT COULD DESTROY BASTION!

## ON SALE AUGUST 27

### ESSENTIAL X-MEN VOL.2
*NEW COVER BY JOHN BYRNE*
CHRIS CLAREMONT/JOHN BYRNE, BRENT ANDERSON & DAVE COCKRUM/TERRY AUSTIN & JOSEPH RUBENSTEIN
INSPIRED BY THOSE MANGA "PHONEBOOK" STYLE VOLUMES, MARVEL CONTINUES ITS ESSENTIAL SERIES WITH THE COMPANION EDITION TO ESSENTIAL X-MEN. AT A WHOPPING 528 PAGES, THIS BARGAIN-PRICED COLLECTIONS GATHERS THE UNCANNY X-MEN #120-145 BY THE MUTANT TEAM SUPREME OF **CHRIS CLAREMONT**, **JOHN BYRNE** AND **TERRY AUSTIN**. THIS ONE HAS IT ALL: THE HELLFIRE CLUB, ARCADE, PROTEUS, WENDIGO, THE IMPERIAL GUARD, ARKON, ALPHA FLIGHT, THE INTRODUCTION OF KITTY PRYDE AND DAZZLER, THE FIRST GLIMPSE OF THE DAYS OF FUTURE PAST, THE GUT-WRENCHING SAGA OF THE DARK PHOENIX AND **A BRAND NEW COVER BY JOHN BYRNE!** AND BEST OF ALL, IT'S PRINTED IN GLORIOUS BLACK-AND-WHITE ON GOOD OL' FASHIONED NEWSPRINT!

### GAMBIT NO.2 (OF 4)
HOWARD MACKIE/KLAUS JANSON/KLAUS JANSON
**CONTINUING GAMBIT'S ALL-NEW LIMITED SERIES!** THE BATTLE OF DARK AND LIGHT CONTINUES AS GAMBIT DISCOVERS A STRANGE NEW WORLD OF POWERFUL FORCES DYING FOR HIS VERY SOUL.



### GENERATION X '97
*WRAPAROUND COVER BY DAN FRAGA & LARRY STUCKER*
SCOTT LOBDELL & ELLIOT S! MAGGIN/DAN FRAGA/ LARRY STUCKER
**THE XAVIER INSTITUTE, HAUNTED BY THE GHOSTS OF THE HELLIONS!** HAVE THE SPIRITS OF THE WHITE QUEEN'S FORMER STUDENTS FINALLY COME BACK TO PUNISH HER CURRENT CHARGES?! IT'S A NIGHTMARISH TALE OF DESPAIR (BASED IN PART ON LOBDELL & MAGGIN'S BYRON PREISS GENERATION X NOVEL) SET IN THE DEADLY AFTERMATH OF OPERATION: ZERO TOLERANCE! THIS 48-PAGE ANNUAL FEATURES A WRAPAROUND COVER AND INTERIOR ART BY MARVEL NEWCOMER **DAN FRAGA** (SPIDER-MAN/BADROCK)!

### WOLVERINE NO.117
LARRY HAMA/LEINIL FRANCIS YU
OPERATION: ZERO TOLERANCE
THE X-MEN HAVE DISCOVERED THE HORRIBLE TRUTH BEHIND THE NEW, DEADLY PRIME SENTINELS! NOW THEY MUST PUT AN END TO BASTION'S PLAN A PLAN THAT THREATONS MUTANTS EVERYWHERE! BUT TO DO SO, THEY MUST SURVIVE A TOWN FULL OF OPERATION: ZERO TOLERANCE'S HIDEOUSLY TRANSFORMED AGENTS!

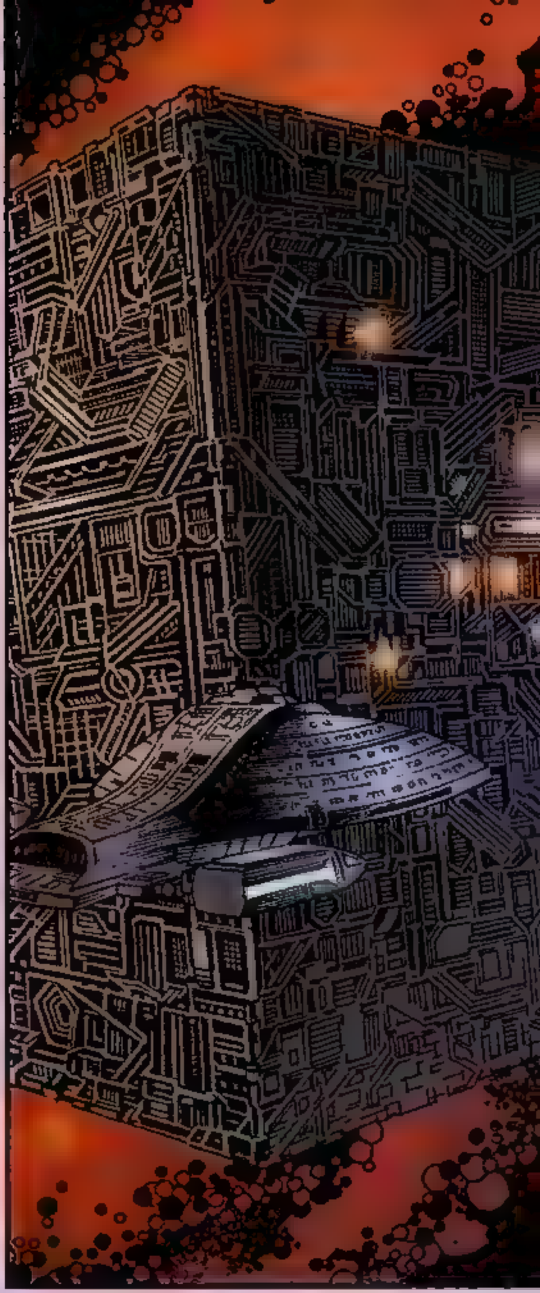
### X-FORCE NO.70
JOHN FRANCIS MOORE/ADAM POLLINA/MARK MORALES
**AN ALL-NEW, ALL-DIFFERENT DIRECTION FOR X-FORCE STARTS HERE!** REALIZING THAT, IN THE WAKE OF OPERATION ZERO TOLERANCE, THEY NO LONGER BELONG AT THE XAVIER INSTITUTE, AND WITH THEIR LEADER, CABLE, FORCED OFF ON HIS OWN, THE GROUP LEAVES THE X-MEN FOLD!

# MARVEL PRESENTS

## ON SALE AUGUST 6

### DOCTOR WHO NO.255
VARIOUS
THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

### STAR TREK®: VOYAGER™ NO.10
LAURIE SUTTON/JESUS REDONDO/SERGIO MELIA
**RESISTANCE IS FUTILE, THE BORG ARE BACK!** THE U.S.S. VOYAGER™ ENCOUNTERS A SPATIAL ANOMALY THAT RECREATES THE CLIMACTIC EVENT FROM THE "BEST OF BOTH WORLDS" *NEXT GENERATION* EPISODE, THE BATTLE OF WOLF 359! 40 FEDERATION AND KLINGON SHIPS WERE DESTROYED BY THE BORG THEN SO WHAT CHANCE DOES ONE SHIP HAVE NOW AGAINST THE GREATEST THREAT THE FEDERATION HAS EVER KNOWN?



## ON SALE AUGUST 13

### MEN IN BLACK™: RETRIBUTION NO.1
LOWELL CUNNINGHAM/ROD WHIGHAM/PHIL MOY
**CONTINUING THE OUT OF THIS WORLD ADVENTURES FROM THE SUMMER MOVIE BLOCKBUSTER!** KAY (THE CHARACTER PLAYED BY TOMMY LEE JONES) THOUGHT HE WAS OUT OF THE DANGER ZONE, BUT THAT ALL CHANGES WHEN HE FINDS HIMSELF HUNTED BY SOME TICKED OFF EXTRA-TERRESTRIAL, OR IN OTHER WORDS, ANGRY ALIENS! CAN HE SURVIVE THIS OFF-WORLD ONSLAUGHT? FIND OUT IN THIS 48-PAGE ONE-SHOT THAT BEGINS WHERE THE MOVIE ENDS!

### STAR TREK: DEEP SPACE NINE® NO.11
HOWARD WEINSTEIN/TOM GRINDBERG/BOB ALMOND
STILL STUCK IN THE HOLODECK RECREATION OF AN ALIEN SPACE STATION'S LAST MOMENTS, SISKO AND A CRITICALLY WOUNDED DAX'S ONLY CHANCE IS ODO. TROUBLE IS, HE'S ON THE OUTSIDE AND DOESN'T KNOW IF HE'S TOO LATE! *(NOTE: THIS IS A RE-SOLICITATION FOR STAR TREK: DEEP SPACE NINE #11)*

## ON SALE AUGUST 20

### STAR TREK®: STARFLEET ACADEMY™ NO.11
CHRIS COOPER/JOHN ROYLE/TOM WEGRZYN
**GUEST-STARRING JEAN LUC PICARD, CHRISTOPHER PIKE AND SPOCK!** IN THIS SPECIAL ISSUE, WE GO BACK IN TIME AT STARFLEET ACADEMY TO SHOW AN ADVENTURE OF A YOUNG PIKE! THIS HISTORIC GLIMPSE FORMS THE FRAMEWORK OF A RIVETING COURT DRAMA AS THE CADETS GO ON TRIAL FOR BREAKING STARFLEET LAW AND IF CONVICTED, THE SENTENCE IS DEATH!

## ON SALE AUGUST 27

### STAR TREK®: EARLY VOYAGES™ NO.9
DAN ABNETT & IAN EDGINTON/MICHAEL COLLINS/GREG ADAMS
A RASH OF MYSTERIOUS DEATHS DRAWS NANO, STARFLEET'S ONLY MEMBER OF THE LIRIN RACE, HOME TO RESTORE ORDER. GIVEN THAT THE POPULATION OF LIRIA IS A DELICATE BALANCE, LIMITED TO A PRECISE NUMBER, NANO WAS CREATED SPECIFICALLY TO SERVE AS AN EMMISARY TO STARFLEET. CAN THIS NATURAL-BORN OUTCAST NOW FIT IN? DOES HE EVEN WANT TO? AND, MORE IMPORTANTLY, WHAT CAUSED THE DEATHS ON HIS HOMEWORLD?

# MARVEL STUFF

## WILDSTORM FINE ARTS

### THE INVINCIBLE IRON MAN #1 LIMITED EDITION IRIS PRINT

BY GENE COLAN

DECORATE YOUR STUDY AREA WITH THIS LIMITED EDITION, HIGH-QUALITY IRIS PRINT–FEATURING GENE COLAN'S ORIGINAL COVER TO THE INVICIBLE IRON MAN #1 (AS IT APPEARED BEFORE BEING MODIFIED BY THE PUBLISHER). 16" X 21" IN SIZE, AND SIGNED BY GENE COLAN HIMSELF, THIS PRINT IS LIMITED TO 300 NUMBERED COPIES.

FOR COMPLETE ORDERING INFORMATION, PLEASE SEE PREVIEWS VOL. VII, NO.5

## JSR INDUSTRIES

### CLASSIC BRUSHED TWILL JACKET

You can be a Super Hero on campus with this varsity jacket from JSR Industries! An embroidered Spider-Man crawls the walls on the back of this 100% cotton brushed twill jacket. The front of this jacket sports an embroidered Mavel Comics logo. Featuring two slash pockets with snap closure, one inside pocket and 100% cotton lining for total comfort.

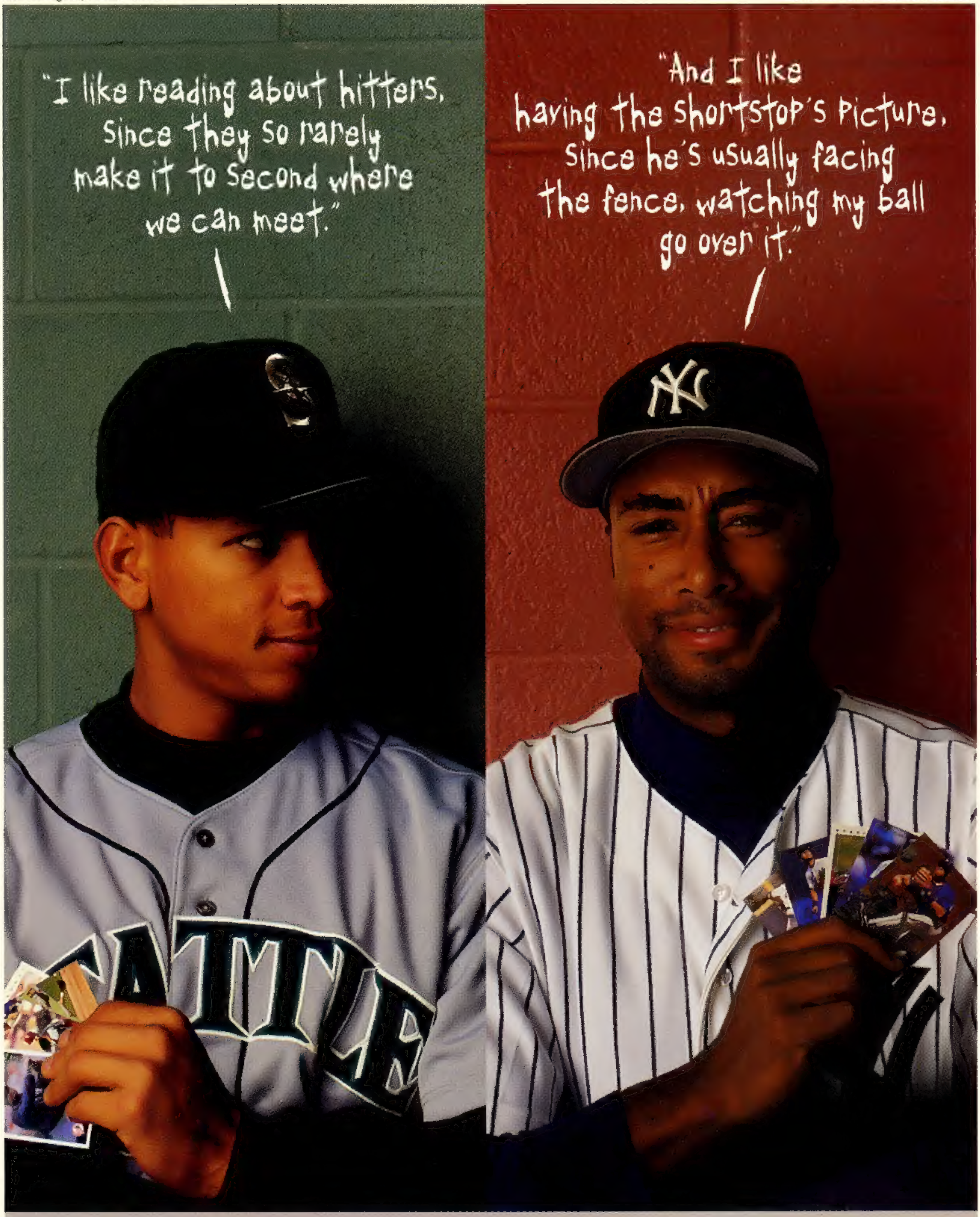
## JSR INDUSTRIES

### CLASSIC VARSITY WOOL/LEATHER JACKET

This combination wool/leather jacket features an embroidered design of Spider-Man scaling the wall on back. The front left of the jacket sports the Spider-Man logo, while the right sleeve is embroidered with Spidey's mask. This jacket is made of 100% Melton wool and fine quality leather all in stylish black. Featuring two slash front pockets with snap closure, one inside pocket, leather pocket welts, and quilted lining for maximum comfort.

Alex Rodriguez, Seattle Mariners

Bernie Williams, New York Yankees




To get all the shots and stats, you gotta get the cards.

PLAYERS CHOICE

DONRUSS Trading Card Company

Fleer SkyBox International

UPPER DECK

WHAT A GAME.

Officially licensed Major League Baseball® trading cards. Available at fine retailers and hobby stores everywhere.
www.majorleaguebaseball.com

©1997 MLBPA

©1997 Major League Baseball Properties, Inc.

# NEXT MONTH #21 SHIP SHAPE


## SHIPPING AUGUST 27, 1997

THUNDERBOLTS: FIRST STRIKES PG 53

## SHIPPING AUGUST 6, 1997

| | |
|---|---|
| CABLE NO. 47 | PG 58 |
| DAREDEVIL NO. 368 | PG 53 |
| DAYDREAMERS NO. 3 (OF 3) | PG 58 |
| DOCTOR WHO NO. 255 | PG 61 |
| FANTASTIC FOUR NO. 12 | PG 53 |
| HERCULES NO. 3 (OF 3) | PG 53 |
| KA-ZAR NO. 6 | PG 53 |
| MARVEL TEAM-UP NO. 2 | PG 56 |
| MAVERICK NO. 2 | PG 58 |
| SENSATIONAL SPIDEY NO. 20 | PG 56 |
| STAR TREK: VOYAGER NO. 10 | PG 61 |
| UNCANNY ORIGINS NO. 14 | PG 53 |
| UNCANNY X-MEN NO. 348 | PG 58 |

## SHIPPING AUGUST 13, 1997

| | |
|---|---|
| ALPHA FLIGHT NO. 3 | PG 58 |
| AMAZING SPIDER-MAN NO. 427 | PG 56 |
| AVENGERS NO. 12 | PG 53 |
| CLANDESTINE VS. X-MEN TPB | PG 58 |
| GENERATION X NO. 31 | PG 59 |
| GHOST RIDER NO. 89 | PG 54 |
| JOURNEY MYSTERY NO. 513 | PG 54 |
| MARVEL ADVENTURES NO. 7 | PG 54 |
| MEN IN BLACK: RETRIBUTION | PG 61 |
| STAR TREK: DS9 NO. 11 | PG 61 |
| UNCANNY X-MEN '97 | PG 59 |
| UNTOLD TALES SPIDEY NO. 25 | PG 56 |
| X-FACTOR NO. 138 | PG 59 |

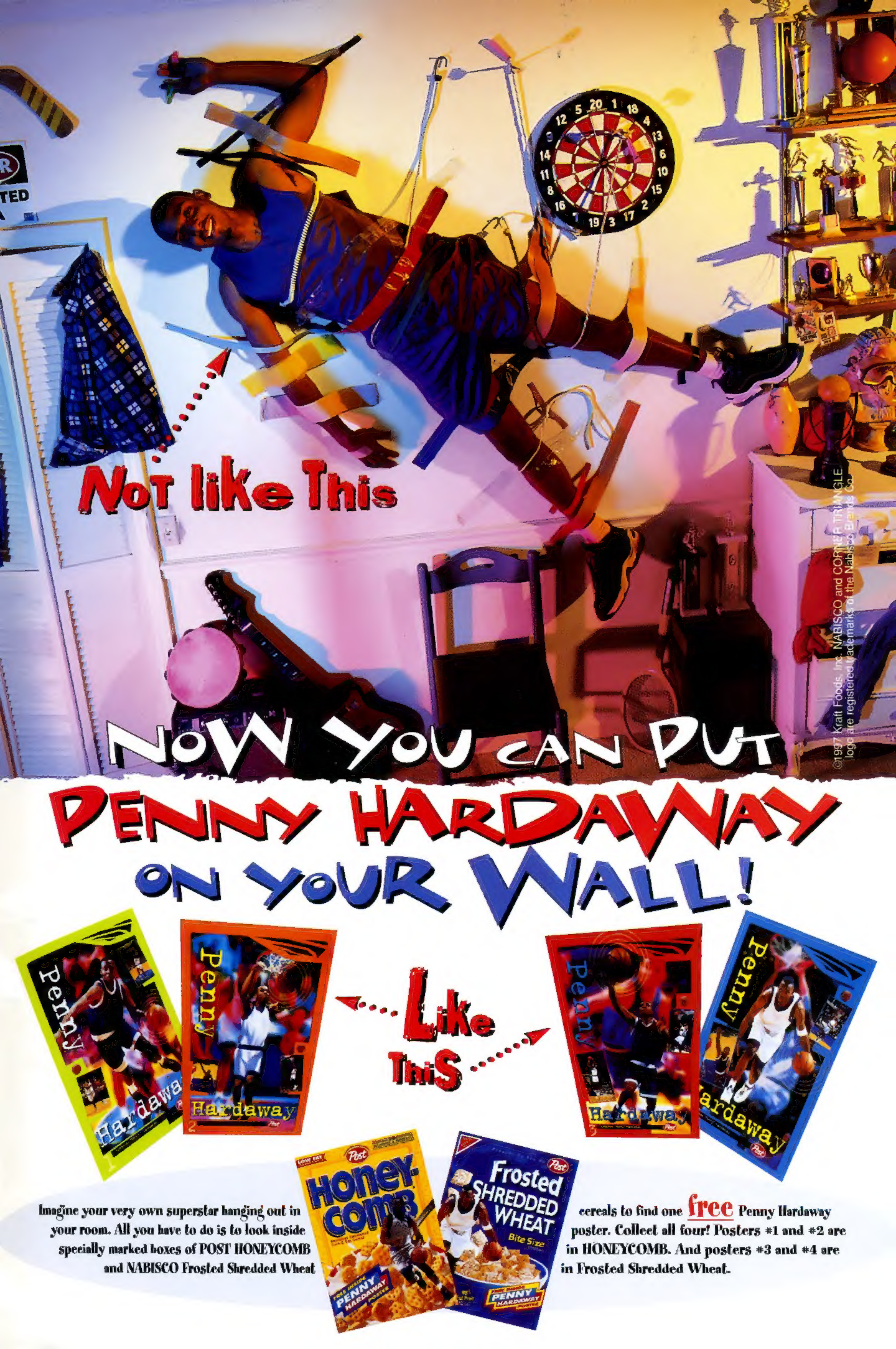
## SHIPPING AUGUST 20, 1997

| | |
|---|---|
| COLOSSUS NO. 1 | PG 59 |
| DOCTOR STRANGE | PG 54 |
| EXCALIBUR NO. 113 | PG 59 |
| HEROES FOR HIRE NO. 4 | PG 54 |
| INCREDIBLE HULK NO. 457 | PG 54 |
| IRON MAN NO. 12 | PG 54 |
| PETER PARKER NO.84 | PG 57 |
| PSYLOCKE & ANGEL NO. 3 (OF 3) | PG 19 |
| SQUADRON SUPREME TPB | PG 55 |
| STAR TREK: STARFLEET NO. 11 | PG 61 |
| THUNDERBOLTS NO. 7 | PG 55 |
| WHAT IF? NO. 101 | PG 59 |
| X-MAN NO. 31 | PG 60 |
| X-MEN NO. 68 | PG 60 |

## SHIPPING AUGUST 27, 1997

| | |
|---|---|
| CAPTAIN AMERICA NO. 12 | PG 55 |
| DEADPOOL NO. 9 | PG 55 |
| ELEKTRA NO. 11 | PG 55 |
| ESSENTIAL X-MEN VOL.2 | PG 60 |
| GAMBIT NO. 2 (OF 3) | PG 60 |
| GENERATION X '97 | PG 60 |
| MARVEL HEROES & LEGENDS | PG 55 |
| MARVEL VISION NO. 23 | PG 55 |
| SILVER SURFER NO. 132 | PG 55 |
| SPECTACULAR SPIDEY NO. 250 | PG 57 |
| STAR TREK: EARLY NO. 9 | PG 61 |
| VENOM: SIGN OF... NO. 2 | PG 57 |
| WOLVERINE NO. 117 | PG 60 |
| X-FORCE NO. 70 | PG 60 |


- AMERICA ONLINE CELEBRATES ITS FIRST ANNIVERSARY AT MARVEL!
- WHAT IF...? REACHES ITS 100TH MILESTONE ISSUE WITH A SPECIAL STORY FEATURING GAMBIT AND ROGUE!
- GAMBIT GETS HIS SECOND LIMITED SERIES AND HOWARD MACKIE AND KLAUS JANSON TALK ABOUT IT!
- MARVEL LEGEND JOHN ROMITA BUSIER THAN EVER EVEN AFTER HE RETIRED!
- IMPOSSIBLE MAN SILLY MOMENT!
- TIMESLIP, BEAST FILES, UNSUNG HEROES AROUND THE OFFICE, MARVEL CHRONICLES AND MORE!



©1997 Kraft Foods, Inc. NABISCO and CORNER TRIANGLE logo are registered trademarks of the Nabisco Brands Co.

VERY CHEESY
CHEESY
DANGEROUSLY CHEESY
dangerously cheesy
MEGA NACHO TANK
NEW
NACHO
Chee-tos
NACHO
Get ready for NEW CHEE-TOS® snacks CRUNCHY NACHO. They're bursting with mega amounts of nacho cheese. So go ahead and snag a bag. You'll find they're DANGEROUSLY CHEESY.™
© 1997 Recot, Inc. CHEE-TOS, CHESTER CHEETAH and DANGEROUSLY CHEESY are trademarks used by Frito-Lay, Inc.